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The ART NEWS

VOL. XXVIII

NEW YORK, MARCH 15, 1930

NO. 24—WEEKLY



LA FAMILLE HENRIOT

A. RENOIR

This picture formerly in the collection of Baron Herzog, Budapest, has been acquired by the Matthiesen Gallery, Berlin.

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The ART NEWS

NEW YORK, MARCH 15, 1930

Detroit Opens Loan Show of Rare Tapestries

Examples From XVIIIth Century Looms in France, Flanders, England and Russia Are Loaned by New York Galleries

By ADELE COULIN WEIBEL

In the Bulletin of the Detroit Institute of Arts
DETROIT. — Tapestry weaving, queen of all the crafts, reached its zenith in the XVIIIth century. A glance at the exquisite texture of these panels, now on loan at the Detroit Institute of Arts, successful rivals of the paintings of the period, shows that all technical limitations have been overcome and makes it hard to believe that tapestry weaving is the most primitive form of weaving. It evolved from the basket weaving of primitive man, as a simple crossing of threads, the *warp*, strung on a vertical or horizontal frame, and the *weft*, which from earliest times seems to have consisted of brightly dyed thread, chiefly wool. Contrary to other types of weaving, where the shuttle is thrown across the whole width of the warp, the tapestry bobbin is brought only as far as each color is required and then turned back. This mode of weaving causes vertical slits where two colors meet; these slits are often treated as part of the pattern, but in western Europe from the Gothic period onward, they are as far as possible avoided by dovetailing, or hatching, or are sewn together from the back.

While it was possible to simply pass the bobbin across the warp by dividing the threads by hand, a simple improvement was introduced for separating the odd and even warp threads by means of sticks which pass across the warp (*sheds, bâtons de croisure*), and are pulled alternately by the weaver by way of strings (*lizes, lisses*). The weaver had thus only one hand free for throwing the bobbin (*haute-lisse, high-warp, upright loom*). The introduction of the horizontal loom (*basse-lisse, low-warp*), where the strings or leashes are fastened to two pedals worked with the right and left foot alternately (*tapisserie à pedales, à marches*), was therefore an improvement. The weaver can work much faster because both hands are free, but an even greater skill is required. The high-warp weaver can walk around his loom and examine his work at any moment, but the low-warp weaver sees it only from the wrong side, a mass of tangled, floating threads and hanging bobbins. The finished products of both types of loom look alike; there are no distinguishing characteristics. The cartoon for low-warp must be designed inversely, as it is placed below the warp; in some instances when this was neglected, inscriptions may read the wrong way or figures appear to be lefthanded. Of the French looms, Gobelins used only high-warp looms, Beauvais after 1720 only low-warp looms.

A few years after the accession of Louis XIV, in 1667, Colbert, his minister of finances, installed in the house which formerly belonged to Jean and Philibert Gobelin, merchant dyers of scarlet, the *Manufacture royale des meubles de la couronne*, generally known as the Gobelins Factory. In the same year the factories of Beauvais in Picardy and Aubusson in Auvergne were taken under the royal patronage. Colbert, whose policy lay in encouraging manufacture and commerce, intended to confront the ever

(Continued on page 4)



"THE MADONNA OF YPRES"

Recently brought to America by the Van Diemen Galleries

By JAN VAN EYCK

Van Diemen Galleries Exhibit "Madonna of Ypres" by Van Eyck

Every history of painting in the Netherlands begins, and rightly so, with a description of the life and works of the greatest of all Flemish painters, Jan van Eyck. If this leader of the whole school is not as popular in America as several of his less important followers, such as Memling, it is because of the extreme rarity of his

(Continued on page 10)

HAVEMEYER ART IN SPECIAL SECTION OF THIS ISSUE

A special section of this week's ART NEWS is devoted to the paintings and works of art in the Havemeyer bequest to the Metropolitan Museum of Art. This section, in which more than forty works are reproduced, begins on page 33.

Modern Museum Shows Weber, Klee, Maillol, Lehmbruck

The Museum of Modern Art is holding an exhibition of the work of four men, two painters and two sculptors. Except for the Maillols the whole affair is something of an innovation, for Lehmbruck has been shown only piecemeal heretofore, Weber has never had so large an exhibition and Klee

(Continued on page 11)

Rare Prints in Berlin Sale on April 29th, 30th

Hollstein and Puppel to Sell Fine Group of Works by Early Masters. Rembrandt, Dürer and Schongauer Included.

BERLIN.—The spring auction at Hollstein & Puppel's in Berlin will take place on April 29th and 30th. The valuable material to come up for sale at this time comprises foreign property and duplicates from the Wagner Museum of the Würzburg University, both collections being especially rich in superlative examples of prints by Dürer and Rembrandt. Only a limited number of the most conspicuous items can be enumerated.

Dürer's "Small Passion" in engravings is present in an exceedingly fine series of a quality rarely offered on the market. The clearness and sharpness of the impressions ranks it far above the level generally available. Further, there are excellent specimens of the "Prodigal Son," "Madonna with Short Hair Standing on the Crescent Moon," the "Madonna with Long Hair Standing on the Crescent," and the "St. Jerome in His Study." "The Sea Monster" is found in the finest impression that has appeared at auction for a very long time, while the great plate, "Melancholy," is represented in an especially clear and sharp proof. Other important Dürers include "Knight, Death and the Devil," an exceptionally valuable specimen of the "Erasmus of Rotterdam," "Adam and Eve," "The Nativity," "Christ on the Cross," (1508), "St. Eustace," "Hercules" and many others. Especially noteworthy is a splendid impression of the "Dream." The numerous prints with coat of arms, and with peasant scenes are included in the best and most sought after states.

The woodcuts by Dürer include a complete series of the "Life of the Holy Virgin," with title page. It consists of trial proofs before the text, on paper with the high crown and with the scale in a circle. It is noteworthy that the sheets bear old folio numbers in ink, which proves that the set evidently has been together for a very long time.

There are, further, a complete series of the "Apocalypse" and of the large and the small "Passion." "The Holy Family with the Angels," "The Holy Family with the Hares," the "Martyrdom of St. Catherine" and "The Emperor Maximilian" are all included in excellent proofs.

The Rembrandt etchings also are of great distinction and include such rare specimens as "Rembrandt Drawing." This example is a second state before the addition of the landscape and before the retouching of the left hand. Such a specimen has not appeared on the market since 1913, when it was among the important lots of the Peltzer sale. Another exceedingly interesting sheet is "Rembrandt Leaning on a Stone," in the first state and with Rembrandt's own corrections. Auction records do not reveal that such a specimen ever came up for sale before; only the British Museum possesses a similar piece.

"La petite Tombe" is included in a very early state with the burr still unworn, and on Japan paper. "The Descent from the Cross, a Nightpiece," also in an early state and with much burr, and "The Entombment" in the first state are among the outstanding items.

The landscape views include the

(Continued on page 25)



FRENCH AUBUSSON TAPESTRY, "BA CCHUS AND ARIADNE," ABOUT 1710
Lent by French and Company, New York, to the exhibition of tapestries at the Detroit Institute of Arts

Detroit Opens Loan Show of Tapestries

(Continued from page 3)
growing importation of Flemish tapestries with homemade products of equal or even better quality. Therefore he decided that the director was to be "a person skilled in painting, to make the designs and supervise their correct rendering," and the king's choice fell on Charles Lebrun (1619-1690), premier peintre and superintendent of the royal buildings. The weaving

staff was organized on the basis of payment by contract for work; the weavers were instructed by the painters and designers in the study of nature and a dexterous dissection of color tones. The methods of dyeing were studied and improved, the Gobelins dyes are unsurpassed in brilliancy; silk yarns rivaled the wool yarns, and gold thread was used liberally, but with discrimination.

The short interlude of the Regency (1715-1723) prepared the way for the triumphs achieved by the Gobelins factory during the reign of Louis XV. Watteau, the creator of the new style, influenced tapestry weaving only in-

directly through his imitators, especially Claude Gillot and Antoine and Charles Coypel. The large screen in the exhibition, loaned by Arnold Seligmann, Rey and Company of New York, shows Gillot's delicate and charming imagination at its very best, and emphasizes the quick transition from the baroque of Louis XIV to the rococo of his great-grandson, Louis XV.

The period of Louis XV (1723-1774) marks the greatest development of the Gobelins factory, chiefly owing to the collaboration of painters like the Coypels, the Audrans, Alexandre François Desportes, Jean-Baptiste Oudry, and François Boucher. In the king's bed-

room hung the Don Quixote panels, one of which the "Cowardice of Sancho Panza," has been loaned by French and Company of New York. Charles Coypel, in his designs of the medallion paintings illustrating the adventures of the Knight of La Mancha and Sancho Panza, reached up to Watteau himself in nimbleness of mood, and started the fashion of small pictures surrounded by elaborate decoration on a brocade ground.

While the Gobelins looms were reserved for the king's orders, the Beauvais factory, also patronized by the king, worked almost exclusively for the court. Louis XIV in person vis-

ited the factory in 1670, and the director, Jean-Baptiste Hénart (1664-1684), mentions with proud satisfaction that the king sat for a portrait to be woven on the Beauvais looms. The second director, Philip Béhagle (1684-1704), raised the standard of the Beauvais factory to a successful competition with the Gobelins and induced many of the latter's weavers to join his staff, when the Gobelins were closed for three years, owing to a lack of funds in the royal exchequer. Several magnificent sets of grotesque tapestries, such as "The Twelve Great Gods," "The Italian Comedy," and "The Animal Tamers" (loaned by French and Company to the exhibition), woven from cartoons by Jean-Baptiste

(Continued on page 5)



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FLEMISH TAPESTRY, "THE SEPTEMBER KIRMESS," ABOUT 1700-1720
Lent by P. Jackson Higgs, New York, to the exhibition of tapestries at the Detroit Institute of Arts.

Detroit Opens Loan Show of Tapestries

(Continued from page 4)

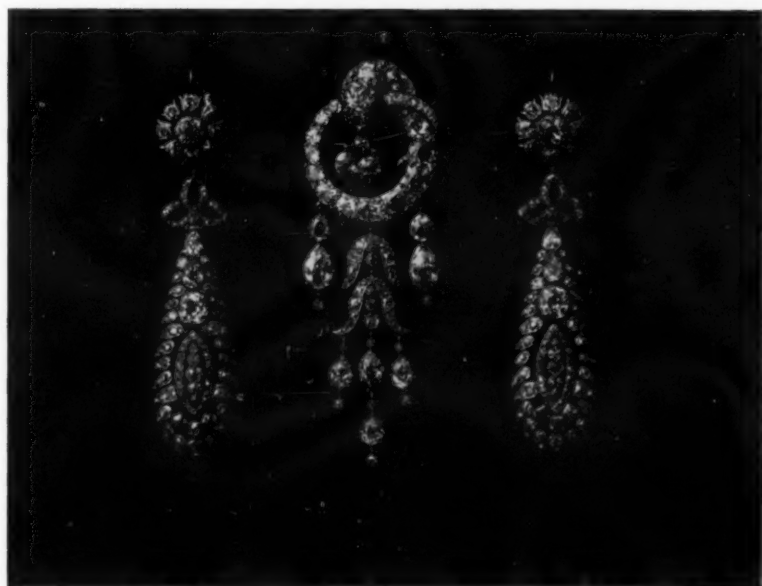
Bérain, will always remain important documents for the study of ornament. The height of prosperity and fame was reached at Beauvais under the direction of Jean-Baptiste Oudry (1734-1753), who himself designed numerous delightful small panels for furniture coverings, and induced his friend, François Boucher (1703-1770), to paint cartoons which were to revolutionize the entire craft. The weavers' skill prompted them to compete with the painters, the color range was incred-

ibly augmented, and silk thread was used almost exclusively. From Boucher's cartoons were woven "The Loves of the Gods," "The History of Psyche," "The Comedies of Molière," and the "Grandes Pastorales," all of which brought glory and financial profit to the Beauvais factory. Boucher's cartoons remained fashionable even after his death. The "Pastorales" in particular appealed to a court that delighted in playing with simple nature, and discarded the gorgeous brocades for printed cotton fabrics. Jean-Baptiste Huet (1745-1811), chief designer of the Manufacture de Jouy, was requested by the Beauvais director, de Menou, to adapt the Boucher pastoral designs to the taste of his generation. The cartoons of the "Pastorales à décor de palmiers," which were woven at

Beauvais between 1780-1785, either à fond rose (four of this type are loaned by Jacques Seligmann and Company of New York) or à draperies bleues, are therefore the joint creation of Boucher and Huet.

A considerable number of small private factories at Aubusson in Auvergne were embodied as *Manufacture royale d'Aubusson* in 1667. Their output was mostly for private orders and the open market, although they attempted competition with Beauvais and, in 1731, petitioned the king to send them a dyer and a painter. The latter, Jean-Joseph Dumont or Du Mons, clever, but lacking in inventive impulse, assembled his cartoons to a large extent from engravings after Laurent Lahire, Watteau, Boucher and others.

(Continued on page 6)



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"GATHERING CHERRIES," ONE OF A SERIES OF FOUR BEAUVAIS TAPESTRIES ON ROSE DU BARRY BACKGROUND, AFTER CARTOONS BY BOUCHER, ADAPTED BY HUET
 Loaned by the Jacques Seligmann Galleries to the exhibition of XVIIIth century tapestries at the Detroit Institute of Arts.

Detroit Opens Loan Show of Tapestries

(Continued from page 5)

Many exquisite tapestries of this type carried the fame of Aubusson all over Europe and to colonial America. The successors of Dumont followed his example and created tapestries in the Chinese manner (represented by "The Tea," loaned by William Baumgarten and Company of New York), garden-parties and pastoral amusements.

"Blind Man's Buff," loaned by William Baumgarten and Company, and the same subject loaned by L. Medina, of New York), thus catering to wide tastes.

At the Savonnerie panels and floor covering were woven in knotted technique, like oriental rugs. Henry IV had founded a soap factory (*savonnerie*) in Paris, at the Quai de Chaillot, which, after his death, was converted by Marie de Medici into an orphanage. Under the direction of craftsmen like Pierre Dupont and Simon Lourdet, the children were instructed in the craft of rug-knotting which soon competed successfully with the imported "Turkey-rugs." In the

(Continued on page 7)



"Desert Conversation" by Walter Ufer, N.A.

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 Loaned by the Jacques Seligmann Galleries to the exhibition of XVIIIth century tapestries at the Detroit Institute of Arts.

Detroit Opens Loan Show of Tapestries

(Continued from page 6)
 XVIIIth century the Savonnerie produced rugs, small panels for furniture with scenes from the fables of La Fontaine, etc., and even emulated the tapestry-woven portraits, so fashionable at the time ("Portrait of George Washington," loaned by French and Company).

An exhibition devoted to tapestries of the XVIIIth century, masterpieces of the loom, may well include a work

of that prince of textile designers, Philippe de Lassalle, whose creative genius brought the art of silk weaving to its highest pinnacle. The example exhibited, "The Peasant and the Peacock," is lent by French and Company. Lassalle's work must be studied at the Lyons museum; his panels were designed only for kings and queens; Marie-Antoinette had her bed-chamber hung with them and Catherine of Russia was his special patroness.

For over two hundred and fifty years the Flemish cities, first Arras and Tournai, then Brussels, had held sovereignty, before Colbert's activities again brought France to the rank which had been hers in the Middle

Ages. This is not the place to even enumerate the names of the master weavers and the painters who provided the cartoons. Sufficient to say that all the multifarious tapestry designs of the XVIIIth century originate in the work of Rubens and his pupil, Teniers. Rubens looked at tapestries as a stage whereon plastic figures enact heroic deeds; Teniers depicts the life of real peasants. To the sculptural style belong "Music" and "The Wrath of Achilles," both lent by French and Company. "The September Kirmess," a masterpiece by Teniers, shows us the prototype of the pastorals and emphasizes the elementary forces of nature.

(Continued on page 8)



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Detroit Opens Loan Show of Tapestries

(Continued from page 7)

This is lent by P. Jackson Higgs of New York. These tapestries are a final powerful demonstration of the national character of the Flemish people.

Tapestry weaving in England is rather sporadic and had at all times to contend with Flemish competition. From the XVth century onward Flemish weavers had tried to found factories in England, but the first important factory was Mortlake, near London, founded in 1619, where Flemish weavers worked under the direction of Sir Francis Crane, a notable figure at the court of both James I and Charles I. The glory of Mortlake came to an end with the death of Sir Francis in 1636; some of the Mortlake weavers set up for themselves. The best known weaver of the period of Queen Anne is John Vanderbanc, who was in charge of the royal "Great Wardrobe" in Great Queen Street, Soho, from 1689 to 1727. The "Yale tapestries" have made his name famous in America. In the exhibition, an Indo-Chinese grotesque panel, lent by French and Company, belongs to the same group. Another weaver is J. Morris, who flourished in London during the first half of the XVIIIth century. He is represented by an ornamental piece, loaned by French and Company.

Most heterogeneous, perhaps, to the western eye appear the Russian tapestries woven in the Imperial Tapestry Factory at St. Petersburg, founded in 1716 by Peter the Great. The first director was Philip, the son of Philip



BEAUVAIS TAPESTRY, XVIIIth CENTURY. "TEMPLE OF LOVE"

Lent by Wm. Baumgarten & Company to the tapestry exhibition at the Detroit Institute of Arts.

Behagle, from Beauvais. The cartoons were either imported, or designed by Russian artists, as is the case with "The Queen of Sheba Appearing Before King Solomon," lent by French and Company. A specialty of the Russian tapestry looms are lifesize portraits of members of the Imperial fam-

ily, jealously preserved in Russia and rarely found abroad. The example lent by French and Company is notable for its rarity, its intrinsic beauty, and as a portrait of that truly great woman, the empress Catherine II of Russia, who is a typical XVIIIth century woman, uniting utter femininity with

masculine strength and ruthlessness.

The XVIIIth century begins with the latter part of the reign of Louis XIV, whose words "L'état c'est moi" mark the height of absolutism; at its very end, Frederic the Great, the first modern monarch, declares that the king is only the first servant of the state. A

ELEVEN STOLEN FRESCOES FOUND

BOLOGNA.—The police of Bologna have recently taken an important step in the sequestration of eleven valuable frescoes which had disappeared from the Oratorio of Mariano di Albacina, a small place near Fabriano. The frescoes have been missing since last November, and their loss was made known to the police authorities in various places.

The first person arrested in connection with the theft was a well known merchant, a certain Elvino Lombardi, living in Milan, who had been concerned previously in other came to the knowledge of the authoritative art transactions. Later it was found that the missing frescoes were in the possession of an antiquarian of Bologna, Aurelio Minghetti, and they were at once found and sequestered.

These frescoes, detached from the wall and fastened on panels, formed a number of separate pictures, which were much admired by amateurs, one of whom offered a very high price for the eleven works. But before Lombardi could arrange to get the paintings into the anxious purchaser's hands, the police were on his track and their sale was thus prevented.—K. R. S.

wonderful culture vanishes with the rococo, and there can be no doubt about the truth of that famous saying of Talleyrand's, himself a revolutionary and Napoleon's prime minister: "Qui n'a pas vécu avant 1789, ne connaît pas la douceur de la vie" ("He who did not live before 1789, does not know the sweetness of life").

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FRENCH GOBELINS TAPESTRY, "THE PEASANT MONTHS," 1720-1725

Loaned by Arnold Seligmann, Rey and Company, New York, to the exhibition of tapestries at the Detroit Institute of Arts.

Van Diemen Galleries Exhibit "Madonna of Ypres" by Van Eyck

(Continued from page 3)

works. The United States has hitherto not been able to claim one established painting by this master, aside from a small picture in the Johnson collection in Philadelphia. In view of this fact, the Van Diemen Galleries consider it a very great privilege to be able to exhibit "The Madonna of Ypres" in New York. This chef d'oeuvre, with its exceptional record, gives a good idea of the genius of Van Eyck and its appearance here will be greatly appreciated, especially by those who have not had the opportunity to study the few great works by him in Europe.

The Van Diemen Galleries also have the documents which show that this altarpiece was ordered by Nicholas van Maelbeke; that Van Eyck died (in 1441) before finishing it; and that at the death of its donor, in the year 1445, it was hung above his tomb in St. Martin's Church in Ypres, whence it derived its name.

The same documents which testify to the authenticity of the picture confirm the fact that the triptych and especially the wings, which are not now exhibited, was left incomplete. As early as 1550 Lucas de Heere mentions the altarpiece as "unfinished." Nevertheless, certain modern critics—for instance, the great Van Eyck authority, Hulin de Loo—consider this an advantage as it facilitates the study of the artist's artistic procedure and shows, more distinctly than his fully completed works, the progressive element in his art, that is, his effort to achieve the greatest possible richness of artistic effect with a minimum of technical means.

After all the vicissitudes through which the picture has passed in the course of centuries, it is of the greatest interest to know that modern science, especially since the famous Bruges exhibition of 1902, has devoted itself enthusiastically to its study. Aside from the scientific interest attached to this work because of its authenticity and historical importance, experts and critics have acclaimed the beauty of conception, luminosity of color and rich and brilliant rendition of details that distinguish the composition. Professor Winkler says of it: "The landscape, the brocaded cloak and all the accessories are just as admirable and almost more effective than in the 'Ghent Altarpiece.'"

But, above all, critics praise the emotional values of the work. As far back as 1574, Van Vaernewijck, historian of Ghent, called the painting "more heavenly than earthly." Among modern critics Greville sees in the execution of the Madonna "all the tenderness, if not all the force, of which Van Eyck was capable."

Technical genius, as shown in the figure of the Madonna, was admired by Hulin de Loo, who expressed himself as follows: "All is treated with incomparable delicacy and beauty of touch. The same genial mastery triumphs in the luminous glimpse of landscape behind the donor."

Dr. Friedlander, whose opinion on paintings of the Flemish school is of the first importance, comes to the conclusion that "this altarpiece as it now appears is the very one described by Van Vaernewijck, and that it represents an imposing monument in the history of Flemish art." The great Van Eyck scholar, James H. Weale, adds his high praise of the Madonna of Ypres in the following terms: "If this triptych had been finished, it would have been Jan's masterpiece."

£1900 FOR DUTCH TAPESTRIES

LONDON.—The highest price in Messrs. Sotheby's antique furniture sale of February 28th was brought by a set of Dutch tapestry panels which were purchased by Mr. Becker for £1,900. A small Soho weave brought £250; another, of similar type and manufacture, £210; and two Aubusson or Felletin XVIIIth century weaves, £250. An early Georgian circular library table was knocked down to Rice & Christie for £400; eight Hepplewhite chairs went to Mr. Turner for £120 and a Louis XVI suite of a canape and six fauteuils went to Mr. Camerones for £900. The total for the entire sale was £6,933.8.0.



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Modern Museum Shows Weber, Klee, Maillol, Lehmbruck

(Continued from page 3)

is permitted to burst upon the public almost as a complete surprise.

Many of the Maillols are famous pieces. Some of them were in the Brummer exhibition which Mr. Goodyear arranged a few years ago, there are the big torso from the Metropolitan looking much better here than on its balcony uptown and one of the Champ-Elysées reliefs, in plaster. An addition to the Maillol figures already known, and not as welcome as might be expected, is a stout Venus with a necklace in which the solid form with which Maillol is wont to furnish his figures seems soft and pudgy. Another which we do not remember to have seen before is a slim and very lovely figure of Spring, life-size but without head or arms. The youthful body is most delicately modeled and has a feeling of lightness and buoyancy.

Lehmbruck's sculpture is a pleasant surprise for, except in illustrations, we have had few opportunities to see his work. A large bronze, a figure of a woman, is as strong and vigorous as a Maillol although the figure is less rounded and there is not the same fine rhythmic movement throughout the whole statue. It is most perfect in a quartering view for from the front the flatness of the upper body and the line of the head and neck are disturbing. Lehmbruck's finest work in the exhibition is the torso of a woman lent by Smith College. Both in its general mass and the quality of its modeling this piece is superb.

The two galleries devoted to sculpture present a distinguished appearance, surprisingly colorful. The bronzes are patinated in many tones, from the rich gold of Maillol's torso



FLEMISH TAPESTRY, "THE WRATH OF ACHILLES," BRUSSELS, ABOUT 1740
Lent by French and Company, New York, to the exhibition of tapestries at the Detroit Institute of Arts

which Mr. Goodyear has presented to the Museum, to the pale, yellow green of the Metropolitan's piece. The plasters are blue and blue-green and several terra cottas add still another note. It may be the variety and greater

spaciousness in the sculpture galleries which make them seem more colorful than the Weber show. It may be the lighting, it may even be the exhibition, but for some reason there is a remarkable diminution of

light between the Maillol-Lehmbruck and the Weber galleries.

The Weber show is a retrospective affair and includes pictures from 1907 to the present day. Apart from its particular interest as a one man show

it is a fairly comprehensive review of the various schools of modern painting which have risen and flourished, or died, during the last twenty-five years. There are cubist, futurist, fauvist, Cezannist, Orientalist and other pictures. Throughout the whole of the exhibition there is a feeling of eloquently gesturing hands and heavy head-shakings. But there is an undeniable power in Weber's work which overbalances a complaining protest which sometimes descends to petulance and is largely responsible for the depressing atmosphere of the room. A show of this size, even though it includes the work of twenty-five years, is as accurate a measure of a painter's worth as one could have and Weber survives. He is a painter with a grievance but in spite of that a strong personality and an artist. Although his manner has changed repeatedly good pictures are found in all of them and some of the early paintings are fully as interesting as those in his latest manner.

An exotic "Summer," painted in 1909, a Persian "Breakfast," 1911, the famous "Women and Tents," 1913, an undated "Draped Torso" and "Tranquility," painted this year, are a few of the pictures which seemed to do most to make the show a success.

After the Webers, as a sort of desert, there is Paul Klee. If you do not know Klee's work, or remember it only from the *Jugend* drawings of lusty centaurs and their roistering consorts, there is a surprise in store for you. Klee, as carefully and forbearingly explained to me, is a remarkable genius but one whose pictures can only be understood by the very intelligent. However abstract the pictures may appear to be, they are not really abstractions but the very careful expressions of a poetic or even humorous thought. They are

(Continued on page 12)

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Modern Museum Shows Weber, Klee, Maillol, Lehmbruck

(Continued from page 11)

really Deep Stuff and for their appreciation one must have a nimble mind, keen imagination, some wit, an intellectual point of view, a feeling of superiority and a profound conviction that representative painting is a dead art. An understanding of Gertrude Stein's writings would also be useful, we gather, but a sense of humor is rigidly barred. There seem to be many persons so equipped and there was a great deal of serious appreciation going on in the Klee Gallery. It could be felt and the amount of stern determination to be intelligent which was rampant was truly awe inspiring. We came away feeling quite humble for while the things are cleverly done and some of them almost as amusing as some of the Peruvian designs which they faintly resemble, we have not been able to understand why "he is considered one of the most important artists working out of Paris." Maybe it's all done with mirrors.

SICKERT SEEN AT SAVILE GALLERY

LONDON.—If we wanted any proof of the infinite variety of Mr. Richard-Walter Sickert, it is certainly furnished in the interesting show of his work now on view at the new Savile Gallery, 29 Bruton Street W. Here we have recent paintings and work of an earlier period; canvases that are deadly serious and others done in a burst of high spirits; pictures inspired by Victorian illustration and creations intimately expressive of a very individual point of view. The most amazing thing in the show is the extraordinary vitality brought to bear upon each and every work. The sense of humor which friends of the painter sometimes find a trifle disintegrating, manifests itself delightfully in terms of paint and canvas. It gives point to every line that he draws, so that a group of dancers or a scene at a music hall contain all the witticisms that he himself might express verbally.

The portrait works, such as the depictions of Winston Churchill and



FRENCH AUBUSSON TAPESTRY, "BLIND MAN'S BUFF," ABOUT 1770
Lent by L. Medina, New York, to the exhibition of tapestries at the Detroit Institute of Arts

Antique League Medal Awarded to Arthur S. Vernay, Inc.

The medal offered by the Antique and Decorative Arts League for the most artistic display at the Antiques Show held last week at the Grand Central Palace is to be awarded to Arthur S. Vernay, Inc., 19 East 54th Street. The voting was done by exhibitors in the exhibition.

The three leaders in the voting were separated by only one vote each, Charles of London receiving second place and McMillen, Inc., third. Almost equally favorable was the balloting on the next few names, which, according to the League's returns, in order were Dawson, Edward I. Farmer, Inc., Stair and Andrew and Charles Woolsey Lyon.

The League's purpose in offering the medal was to stimulate the artistic endeavor of exhibitors in future shows.

Hugh Walpole, have a curious effect suggestive of a firelight glow. In these canvases the force peculiar to Sickert's brush makes itself felt in a way that is almost overwhelming. One may not care for the style of this particular mood—indeed, in other hands it might arouse severe criticism, but here one is disarmed by Sickert's perfect exploitation of the manner. Everywhere the color key is admirably preserved, the atmosphere convincing, the drawing superb. Even such trifles as the "Three Herrings on a Plate," that must have sorely disgruntled the Royal Academy on the occasion of its exhibition there, is an interesting achievement, although it was actually drawn as a humorous skit on a fellow artist's work.

If Mr. Sickert at times takes liberties with his pigments, it is because he knows exactly how far he may go in such matters. He can suggest more by a single flourish of his brush than another may achieve in a week of agonizing, because arduous training and much study have taught him how to create the effects at which he aims.

The exhibition demonstrates in full measure the importance of this artist in relation to the art of his day.

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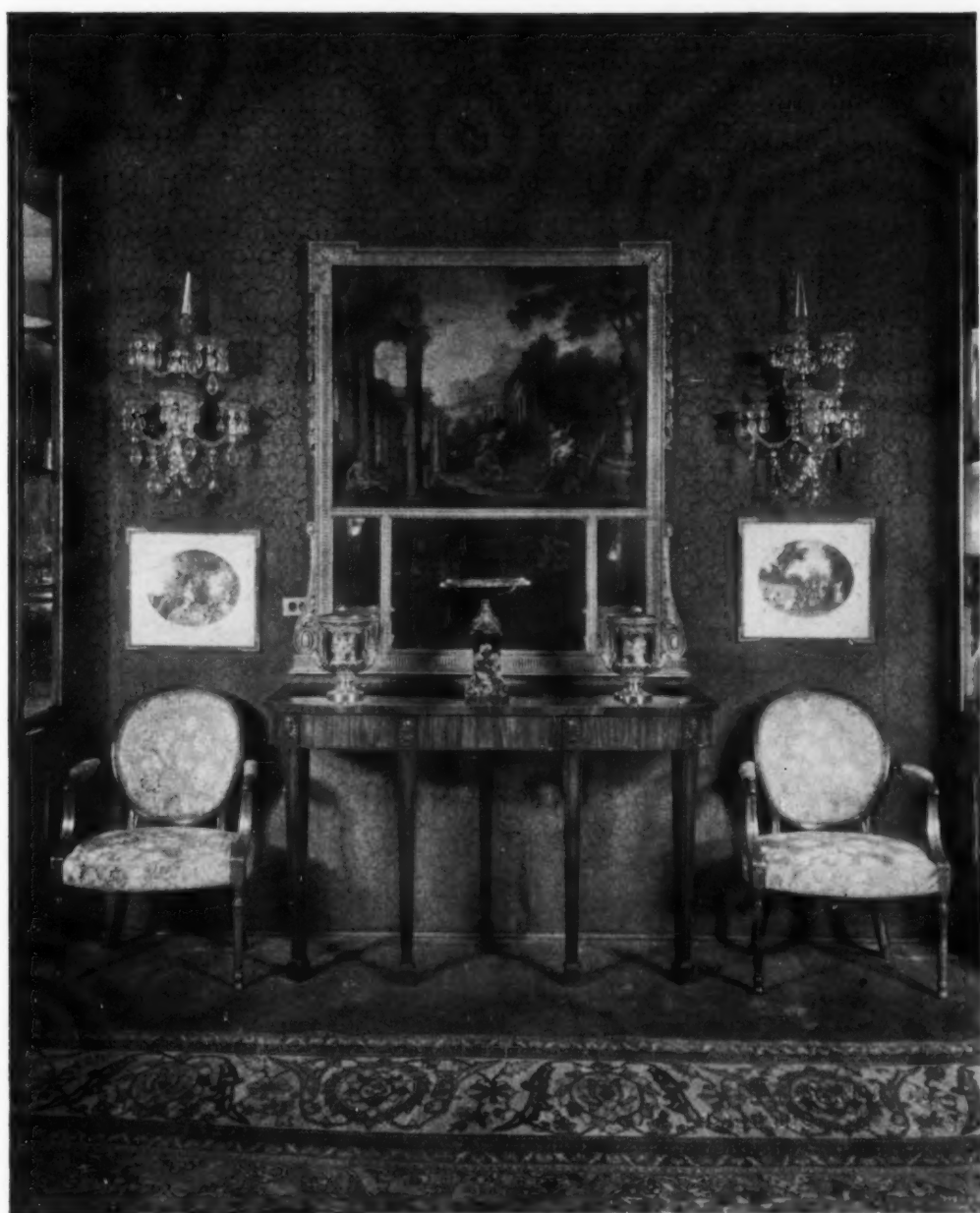
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HOW ADMIRABLY Adam furniture lends itself to interesting treatments is exemplified in this grouping in the Rosenbach Galleries. Here are used an antique mahogany Adam side table, circa 1760, and a pair of antique mahogany Adam oval arm chairs upholstered in brocade silk. The old painting by Pannini is combined with a carved and gilded mirror in reproduction frame. The crystal five-light Old English wall brackets, circa 1800, are of a set of four and beneath hang two of N. Lancet's four color prints of the "Four Seasons." On the table are a pair of gilt wine coolers by R. Garrard, engraved with the arms of the Duke of Cumberland, England 1816; and a Malachite Tazza.



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EXHIBITIONS IN THE NEW YORK GALLERIES

JULES PASCIN
Knoedler Galleries

The Knoedler Galleries are holding a sort of progressive Pascin show. Twenty-two paintings are listed in the catalogue but only about half of them will be shown at any one time.

All of the pictures are comparatively recent, the opalescent studies of children and young women, the children very stiffly seated in large chairs, the women draped more graciously, and scantily, in easier postures. Pascin is preeminently the painter of intimate garments, usually frilled and always disordered. Unmentionable accoutrements peep slyly from beneath a lifted slip and ladies, refined in color almost to the vanishing point, assume an air of self-conscious naughtiness. There is none of Degas's uncompromising realism about Pascin for where Degas made bold and even brutal statements Pascin is content with a suggestive blur.

Suggestion plays a very large part in all of his pictures for he has almost eliminated outlines and the values of his colors are so close that form is almost lost in the glowing, opalescent blend of color on canvas. In "Young Woman in a Combination," who is one of the few silk-clad ladies in his pictures, silk, flesh and background are like tinted pearls. A few of the pictures, one of which we illustrate, are like another standing figure of a girl in a chemise, more firmly drawn. It is interesting to observe that the more definition there is in Pascin's pictures the closer is their resemblance to Picasso.



"DEUX JEUNES FILLES"

By PASCIN

In the exhibition of paintings by Pascin at the Knoedler Galleries until March 22nd.

ROLAND OUDOT
Valentine Galleries

The Valentine Galleries are giving the first American exhibition of the work of Roland Oudot, a young French artist who has grown up since the War. Mrs. Chester Dale, in her introduction to the catalogue, sees in Oudot the reincarnation of "the beautiful serenities of the Romantics of 1830." On the whole, however, we did not find this phase of Oudot's talent particularly impressive and the "mysterious and melancholy light" that envelops his landscapes, the floating scarfs that drape his nymphs, often seem calculated to divert attention from certain inherent weaknesses in form.

The finest painting in the exhibition, and one of the few which bespeaks a positive talent, in the large "Market" from Mrs. Dale's collection. This rises head and shoulders above its neighbors, not by virtue of romanticism, but through bolder and firmer definitions of form and color. The brush that has lightly caressed nymphs and bathers here becomes decisive and concrete, while the positive passages of lacquer black, red and deep green have a masculine assertion lacking in the tender and often monotonous harmonies of the landscapes and peasant scenes.

Several of the portraits also rise above the general level of the exhibition. Chief among these is a realistically done matador, while the "Jo-sette" and "Young Girl" are also concerned with psychological values. A standing nude, unswathed in draperies, gives proof that Oudot has greater skill in the handling of the figure than one might judge from some of the more poetic bathers and nymphs.

CLARE BRIGGS
GLADYS BRANNIGAN
Macbeth Galleries

A welcome relaxation in the tensely of the mid-winter art season is afforded by a comprehensive showing of cartoons by the late Clare Briggs, now on view at the Macbeth Galleries. All the favorite strips are there—"When a Feller Needs a Friend," "Mr. and Mrs." and "The Days of Real Sport." As an artist, Briggs undoubtedly had a talent for setting down facts in their least common denominator. He is most appreciated, however, for his ability to evoke the tragicomic inci-

dents of daily middle class life, that find their parallel in the boyhood memories or domestic experience of almost every reader. Into the broad and often slap-stick comedy of the American "funnies" he brought a touch of homely philosophy, that as contrasted with the rubber stamp creations of many of his confreres, was essentially adult. The cartoons on view all seem like old friends, indeed well met in this fortnight of strenuous activity in the galleries.

In another room at Macbeth's are water colors by Gladys Brannigan done in Savannah, Portsmouth and Ireland, localities that yield much picturesque material. The artist works fluently, if rather literally, and the Southern subjects especially are effective in their broad washes of gay color.

JANE BERLANDINA
Brummer Galleries

Jane Berlandina, who made her first American appearance at the Brummer Galleries last spring, is now making a second and even more delightful visit.

The 1930 showing is more varied than its predecessor and the brilliant watercolors of flowers are supplemented by oils and figure compositions that are more ambitious than anything in the previous show. Such an eminently joyous colorist as Mlle. Berlandina, is, however, scarcely in need of ambition. There are three galleries hung with over forty paintings and it is a tribute to the subtlety of the artist's color sense that each composition is individual in its gayety, that her harmonies, however exotic, are always Gallic in their tact and rightness.

The greater part of Mlle. Berlandina's work in watercolor is done in a deft staccato, appropriate to the medium. The oils are broader in their effects, a trifle more subdued in tone. Such things as "Basket Bearers," "Corsican Fishermen" and "Market in Nice II," reveal that the shorthand notations of many of the figural and floral subjects are founded upon a thorough and sensitive feeling for form. In an exhibition of such unflagging sparkle it is difficult to single out individual works for special mention. However, the negro dance sub-

(Continued on page 17)

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THE INTERNATIONAL
ANTIQUES EXPOSITION

The first International Antiques Exposition was necessarily of a somewhat experimental and tentative nature, but the 1930 showing appears to have demonstrated conclusively that a yearly enterprise of this type fully justifies the expense and labor involved. Many dealers who entered the showing in a dubious state of mind, with an eye merely on contacts and advertising, were greatly surprised by the results obtained. At the close of the exhibition it was reported that nearly five million dollars worth of antiques had been sold—surely an imposing record for an exhibition of such brief duration. The fact that practically every exhibitor has signed up for next year, and several for double space is further concrete proof of the success of this year's showing.

But though it can scarcely be reckoned in immediate results, the most promising feature of the recent show was its revelation of a widespread public interest in antiques. Even in the mornings there were a surprising number of visitors, while the evening throngs constituted an actual problem. During the course of the week there were undoubtedly many who came to their first realization of the beauty of patient and honest craftsmanship, who felt for the first time that spark of enthusiasm which eventually flares into the fervor of the collector. Although the exhibition was huge and perhaps overwhelming, the attitude of the public had something of the alertness and interest more frequently seen at automobile, motor boat and business equipment shows than at art exhibitions.

Since the most permanent results of such enterprises as this are educational, it is to be hoped that future



"PERDITA" (MRS. ROBINSON)

An outstanding Gainsborough recently acquired by the gallery of P. Jackson Higgs.

ROGER FRY ON THE
DUVEEN WING

Letter to the Editor of the London Daily
Telegraph

Sir—I have not yet seen any adequate recognition of the great originality shown in the design of the new Duveen Wing at the National Gallery.

About thirty years ago the Boston Museum, having to build a new gallery for pictures, had the practical imagination to send a commission to Europe to test the lighting of the various public galleries. They discovered the principles which led to the most perfect illumination of the picture surface and published them in a pamphlet, together with the limits of measurement necessary for projecting light at the appropriate angle onto the wall opposite to the source of light.

This essential knowledge has, as I say, been available for about thirty years, but in that period, though many picture galleries have been built in London, I know of only one in which that knowledge has been applied. I allude to the Chenil Gallery at Chelsea—now, alas! no longer available for artists.

The point of departure of the Boston commissioners was to find how

exhibitions will realize the advantages to be derived from a subordination of individual claims to an aesthetic concern for the exhibition as a whole. The showing would have been far less confusing and more impressive if a committee had been appointed with authority to limit the number of disjointed and cluttered small booths and see that fine objects were exhibited in larger and clearer units. It is only through some such restriction as this that the International Antiques Exposition, interesting as it is, may hope to realize its highest potentialities.

to light the picture surface better than anything else in the gallery. The designer of the Duveen Wing—I am ignorant of his name, and therefore my appreciation is entirely impersonal—has apparently posed, and solved with almost incredible completeness, a different problem—namely, how to light the wall on which the pictures hang in such a way that no direct beam of light can ever disturb the complete obscurity of the picture surface.

The tops of the frames are ablaze with light, the spectators' eye receives a dazzling direct beam, but the picture itself, protected by its frame from the shearing light, reposes in untroubled gloom.

This will be an invaluable mausoleum for the honorable interment of pictures which from time to time may be judged to be completely dead.—Yours, etc.,

ROGER FRY.

London, W.C. 1, Feb. 24.

BOOKS

OLD WORLD MASTERS IN
NEW WORLD COLLECTIONS

By Esther Singleton
The Macmillan Company
New York, 1929

Esther Singleton's volume on *Old World Masters in New World Collections* is divided into seven chapters, in which she treats the Italian, Flemish, Dutch, German, Spanish, XVIIIth century English and XVIIIth century French schools. Each chapter is prefaced by a section dealing in general

with the art of the period and country under discussion followed with detailed discussion of the pictures chosen for reproduction. Of the one hundred and ten half-tone reproductions, thirty-nine are of Italian works, seventeen Dutch and Flemish, six German, six Spanish, twenty-two English and twenty French.

In her preface Miss Singleton has explained her basis of selection. Since art is something to be enjoyed only agreeable scenes have been included, there being no Crucifixions, Pietas, martyrdoms or other tragedies. Of course she has not omitted such sensational sales as Gainsborough's "Harvest Waggon," "The Mall" and the "Blue Boy;" Lawrence's "Pinkie;" Reynolds' "Mrs. Siddons;" Raphael's "Small Cowper Madonna," the "Niccolini Madonna" and the "Agony in the Garden;" Frans Hals' "Laughing Man dolin Player;" Botticelli's "Giuliano de Medici;" Romney's "The Honorable Mrs. Davenport" and "Anne, Lady de la Pole."

In the Italian division Fra Angelico, Botticelli, Raphael and Titian have been favored with three illustrations each; Van Dyck and Rembrandt each have four as has also Hans Holbein the Younger; Fragonard has three; Reynolds and Romney five each, but Gainsborough leads with seven.

Many distinguished collections are represented, among them those of Mrs. Herbert L. Satterlee, Mr. J. P. Morgan, Miss Helen C. Frick, Mr. Andrew Mellon, Mr. and Mrs. Charles P. Taft, Sir Joseph Duveen, Bart. Mr. Clarence H. Mackay, Mr. Jules S. Bache and Mr. Henry Goldman.

OBITUARY

E. F. ALBEE

E. F. Albee, president of the B. F. Keith vaudeville circuit and subsequently of the Keith-Albee-Orpheum Corporation, died at the Breakers Hotel in Palm Beach, Florida, on March 11th. He is well known as one of the first men in the theatrical business to decorate his lobbies with paintings. In addition to his many executive labors in connection with the famous vaudeville circuit, Mr. Albee found time to form a fine personal collection of works of art and, especially in recent years, he acquired a number of important pieces.

ITALIAN LETTER

Recent Finds Near Arezzo
Fra Angelico Celebration in Rome

Cascella Paints Wedding of Marie Jose

Italy Prepares to Honor Virgil
Archaeological Finds Near TivoliMadonna Stolen From Church
Near Modena

Discoveries Made in Church of San Giacomo

By K. R. STEEGE

The very interesting discovery of a Roman country house dating from the 1st or 2nd century B. C. has just been made near Arezzo. It was found at a depth of about two meters, and when the earth and debris were cleared away a small esedra was brought to light, 2.65 meters in diameter, which stood on a pedestal and probably originally supported a statue of Lares. The pavement of this little domestic temple is of beautiful mosaic in black and white geometrical pattern.

In Arezzo have also been found fragments of walls, tiles, pieces of pipe for carrying water, bits of broken vases in the ancient style of Arezzo, various parts of utensils in terra cotta, and one bronze fragment of an object whose use is not precisely understood, but which probably served as an agricultural implement.

In Rome there recently took place in the Basilica of Santa Maria sopra Minerva and in the adjoining Biblioteca Casanatense of the Dominican Order, a solemn service in honor of Fra Angelico, who is buried in this church. The celebration was very impressive and a large number of prelates from the various other churches of Rome participated in it. The Prior to Santa Maria sopra Minerva, Padre Innocenzo Taurisano, made an address near the tomb of the great Christian painter.

Afterwards, in the magnificent Library, there were short addresses by His Excellency, Balbino Giuliano, Minister of National Education, and by a famous preacher, Padre Martino Gillet. In the hall of the Library there will be put on exhibition a number of illuminated manuscripts of the greatest importance, and various incunabula from the rich collection which was brought together through the munificence of Cardinal Casanata.

During the recent marriage ceremony of the Crown Prince of Italy and the Princess Marie José of Belgium, the painter Cascella was given every facility for making sketches of the service which took place in the Paolina Chapel of the Quirinal. He has now completed his design for the picture which the King and Queen desired to have painted and has submitted it to Their Majesties. His work appears to have given full satisfaction, for he has been requested to go on and finish the painting. Even if it is not the highest type of art, as pictures of this sort seldom are, it will yet be of value from a historical point of view, and serve as an interesting memorial of this occasion.

As this is the two thousandth anniversary of the birth of Virgil, Italy is preparing a great variety of celebrations in honor of the great poet. One of the most important memorials has

(Continued on page 18)



"FEMME EN JUPON"
By PASCIN
In the exhibition of paintings by Pascin at the Knoedler Galleries through March 22nd.

(Continued from page 14)

jects, the begonia still life and "Palm Trees at Nice" are among the things which should not be missed.

JADWIGA BOHDANOWICZ Balzac Galleries

Although the style of Jadwiga Bohdanowicz, now exhibiting at the Balzac Galleries, still reflects various influences, her feeling for the modulation of bronze surfaces is distinctly personal. A favorite pupil of Bourdelle, her work is more often reminiscent of Rodin and several of the larger sculptures in the present showing reflect some of his more obvious methods. However, one or two, such as the charming and almost classic head in terra cotta, seem inspired by the teachings of her own master.

On the whole, Madame Bohdanowicz is seen to best advantage in her smaller figures—a Javanese dancer, a little "Pagan Madonna," and "Country Maiden." Freed from the demands of size and impressiveness, her art in these becomes feminine in the best sense of the word, blending modern psychological penetration with a feeling for exquisite surfaces and patina. A large number of the works in the present exhibition were exhibited during recent years at the Salon des Tuileries, among them the "Javanese Head," which has been acquired by the Luxembourg.

THOMAS H. BENTON VIOLET MEGE Delphic Galleries

In his second exhibition of the season at the Delphic Galleries, Thomas H. Benton again devotes himself to the American scene. The paintings range in locale from the prairies of Louisiana to the hay fields of Massachusetts; the drawings, on the other hand, are devoted almost entirely to careful studies of American small town and country types. The present canvases are both less pretentious and more convincing than the earlier historical murals.

One or two things in the present show are marred by slightly over-emphatic statement, by forced contrast of light and shade, reminiscent of Ben

ton's previous style. But on the whole, these scenes of cotton picking and cattle loading, of blast furnaces and coke plants, form one of the most satisfying of contemporary attempts "to see America first." They are satisfying because Benton is even more concerned with truth of design than with local color, because the accuracy of his reports is always tempered with a sensuous pleasure in the tones of skies and fields, in the swinging rhythms of men in action. The drawings of American types are excellent both for their psychological penetration and economical style.

In another room at the Delphic Galleries may be seen the first American exhibition of Violet Mège, the greater part of whose work has been done in New Mexico and Algiers. Both groups of paintings do not entirely disdain the picturesque, but the artist's main concern is color—high keyed versions of streets at midday, the startling whiteness of walls under the southern sun, a somber procession weaving its way against the pink of adobe dwellings. Most of the scenes are done with commendable simplicity, but seem rather thin in actual form. An interior with standing nude and a gay still life have more substance than most of the work in the show.

GALLERY NOTE

The Fifth Avenue Auction Rooms of 341 Fourth Avenue announce a change of address. Their new galleries at 16 East 60th Street will open the last of this month.

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ITALIAN LETTER

(Continued from page 16)

been prepared by the famous Ambrosian Library of Milan, under the editorial supervision of the publisher, Ulrico Hoepli, also of Milan, who has published a facsimile edition of the Virgil of Petrarch. This is the very celebrated manuscript of the poet's works with comments by Servio which was the treasured possession of Petrarch and annotated in his own hand.

This extremely valuable work, which is preserved in the Ambrosian Library, is of great philological and literary interest, apart from its sentimental and patriotic worth. Its five hundred and forty fragile leaves have been copied in their natural size and reproduced by the latest processes of scientific art, forming a remarkable and unusually desirable treasure.

An interesting archaeological discovery has just taken place near Tivoli. During some work on the Via Valeria there were brought to light several tombs of the IIIrd century A. D., one of which belonged to Lucio Antonio Varo of the celebrated Varia family. Quintilio Varo, sung by Horace, was a descendant of this family and the poet relates how he was sent against the Germans by the Emperor Augustus and defeated at Arminio. Varo Lucio Rufo, the poet to whom Augustus committed the publication of the *Aeneid*, also came from this distinguished line.

This discovery is considered by



"MOTHER AND PIGS"

By HORATIO WALKER

Oil painting just acquired from the Ferargil Galleries by a Boston collector for \$5,500

archaeologists as being particularly important, since it puts an end to the discussions which have long occupied historians concerning the origin of the Varia family, some authorities claiming that they came from the neighborhood of Cremona or from some place on the Tiber, distant from Rome.

Thieves have stolen a very interesting old painting representing the Ma-

donna from a suburban church near Modena. This picture, which a document of 1644 calls "antique," is small, but it is considered of great value, even though its author is unknown.

Not long ago there was discovered in the Church of San Giacomo of Bologna, a precious terra cotta representing San Gerolamo. Lately there has been found in the same church a hidden chapel between two walls of the apse.

BOERNER TO SELL
PRINTS MAY 5, 6

LEIPZIG.—The 1930 spring auction of the firm of C. G. Boerner of Leipzig to be held on May 5, 6, 7 and 9 promises to fully equal former dispersals at these galleries in the rarity and beauty of the drawings and prints offered. The drawings come from the collection of Geheimrat Ehlers of Gottingen and from that of Dr. Gaa of Mannheim. Those coming from the latter source

completely obstructed by another wall erected on April 16, 1847. The chapel was dedicated to Santa Chiara of Montefalco and was probably judged to be of small artistic value at that time. But on its present reopening six frescoes, believed to be the work of Mario Righetti, an artist of the XVIIIth century, have been discovered on the walls.

Near this chapel another has been found, dedicated, it is believed, to the Holy Trinity. This was also closed by a wall in 1651, as an inscription at the base testifies.

These two discoveries have led to the belief that two other similar chapels will be found on the other side of the apse, one of which was dedicated to the Madonna Loreto. The priest of the church, Padre Fioravanti, has found repeated allusions in the documents which he has consulted that seem to confirm these expectations. The walls are being examined at points, where signs of an arch may be discerned from the interior of the choir.

consist largely of examples of excellent quality by the Dutch and Flemish masters, while the Ehler specimens include distinguished drawings of the Italian, French and Swiss schools. Perhaps the most important of these is a drawing by Moreau le Jeune, from his series "Monument du Costume." Also notable are a fine gouache by Lavreince, early Italian examples from the circle of Filippino Lippi and original drawings by Correggio, Andrea del Sarto, Titian, Hubert Robert, and the Swiss artist, Scheibenrisse.

In the section devoted to engravings there appears upon the market for the first time duplicates from the Eremitage and other Russian state museums. Among these are a great number of Rembrandt etchings, the most important of them being a particularly beautiful early impression of the "Hundred Guilder Print," in perfect condition. There is also a fine group of English mezzotints, French color prints of the XVIIIth century and rare colored views of St. Petersburg.

In the section of prints from English and western German collections are to be found a large group of XVIIIth century portraits. In a small but distinguished group of early woodcuts and incunabula are to be found some half dozen early specimens that have heretofore been unknown. There is an excellent representation of the early German masters, such as Durer, Hirschvogel, Lautensack, etc., as well as examples by the "little masters" and monogrammists, among them the Master ES, Schongauer and Mecklenburg.



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G. D. Widener Gives Three Foulc Bronzes To Pennsylvania

PHILADELPHIA.—A group of three of the bronze masterpieces in the Edmond Foulc collection of Gothic and Renaissance art, which has been reserved for purchase for Philadelphia, has been given to the Pennsylvania Museum of Art by George D. Widener, at a cost of \$100,000.

Announcement of this gift, the largest single donation so far subscribed by an individual toward the purchase of the 191 objects in the Foulc collection, brought to this country by the Wildenstein Galleries, was made on March 9th by Fiske Kimball, director of the Museum, before 1,000 members and friends of the Museum at a private showing of the entire collection.

Frederick P. Keppel, president of the Carnegie Corporation, and Everett V. Meeks, dean of the Yale School of Fine Arts, delivered addresses stressing the great value and importance of the Foulc collection and the prestige which Philadelphia will win if the purchase fund of slightly more than \$1,000,000 needed to acquire it, is completed.

"The bronzes given by Mr. Widener," Mr. Kimball stated, "are three of the most famous of the Italian Renaissance. The names of the artists of these bronzes, Bertoldo, Bellano and Adriano Fiorentino, are identified with the greatest period of Italian sculpture, the era which saw the foundation of the schools which trained Michelangelo.

"The 'Lion Hunt,' which was universally attributed by scholars to Bertoldo

de Giovanni, who was made by Lorenzo del Medici the director of his Academy and who was the direct master of Michelangelo, is generally regarded as the most important and beautiful Renaissance bronze in existence," Mr. Kimball continued. "The subject, a dynamic group quivering with energy, summarizes the creative imagination of the period around the year 1500, and shares its character with the wonderful studies of horses in action by Leonardo da Vinci."

The "David" by the Paduan sculptor, Bartolommeo Bellano, approaches in artistic importance the larger Davids by Donatello and Verrocchio, both of which are preserved in the Bargello in Florence, Italy. Young David, with sword in hand, stands alongside the head of his giant adversary, Goliath. This statuette in bronze is unique in that the artist has decorated the underside of the base with a relief depicting David asleep among his sheep.

One of the few signed bronzes of the XVth century is the statuette of Venus by Adriano Fiorentino, also included in Mr. Widener's gift. It reminds one of Botticelli's famous painting of Venus rising from the waves.

Mr. Kimball stated that \$326,000, or approximately one-quarter of the fund needed to complete the purchase of the Foulc collection, has now been raised. More than 180 objects, many of them masterpieces equaling in quality those given by Mr. Widener, remain to be given by individuals.

The national importance of the acquisition of the Foulc collection was stressed by Mr. Keppel in a short address. Speaking not as an art expert but as a judge of public opinion and public trends for the future, Mr. Keppel said that through his work administering the funds of the Carnegie Corporation, he was convinced that there is a steadily rising tide of interest in the arts throughout the country that is showing itself in industry and commerce as well as in education and scholarship.

"The great museum of today can be

ART AND INDUSTRY SHOW IN NEWARK

NEWARK.—Floor coverings of primitive home and mass-production manufacture are shown in an art-in-industry exhibition which opened at the Newark Museum on March 4th and continues to April 10th. The story of the oriental rug, the making and designing of modern carpets and other floor coverings are illustrated in historical succession.

Tiles of glass, slate, porcelain and newly exploited compositions; rugs made of such a variety of materials as wool, alpaca, cotton, flax, silk, jute, goat's hair, rayon, sase, paper, grass and straw; linoleums of the latest de-

sign, rubber and cork floorings, and a large and valuable collection of oriental rugs and machine and hand-made rugs of modern and ultra-modern design, are shown in a logically composed display in two large galleries, which gives the history of floor coverings from ancient times to the present.

The Museum's graphic history of rug making, which begins chronologically with a piece of Egyptian grass matting and ends with a rug of modern design made especially for a night club opening when the redecorated *Leviathan* makes her first sailing next month, contains between these extremes examples of nearly every kind of floor covering used in such a large interval of time.

There are grass and fibre floor coverings of many primitive peoples in North America, Africa and Polynesia; Chinese, Indian, Persian, Caucasian and Central Asian rugs of three centuries; machine-made rugs and carpets of modern manufacture, Wiltons, Brussels, hand-tufted carpets, congoeum, early American rag rugs, rubber tiles, and hand-made rugs of ultra-modern design by such well known American and European designers as Donald Deskey, Ruth Reeves, Henrietta Reiss, Ralph M. Pearson, Henry Varnum

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Poore, Joseph Urban, Ely Faure Kahn, Lee and Eugene Schoen, F. L. Dubbs, Bruno Paul, Jean Lurcat, Marte Maas Fjetterstrom, Fritz August Breuhaus, Renee Kinsborough, and Paul Polret.

Many striking modern designs in linoleum are shown by the Congoleum-Nairn Company of Kearny, New Jersey, among them a congoeum manufactured especially for this exhibit and showing the seal of the Newark Museum. The Zenitherm Company, also of Kearny, displays some ultra-modern geometric patterns in skillfully contrasted colors, made of Zenitherm composition.

A feature of the opening was a demonstration of rug weaving on a Royal Wilton loom by an operator of the Karagheusian Company of New York. The loom was shown weaving under conditions of mass production a rug which is said to reproduce mechanically the results obtained for centuries by laborious oriental hand weavers.

Among the contributors to this floor covering exhibit, which continues until April 10th, are: Eugene Schoen, Inc., W. & J. Sloane, Tiffany Studios, Toney and Company, the Metropolitan Museum of Art, Brooklyn Museum, American Museum of Natural History, Kent Costikyan and Company and Mr. C. F. Yau.

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ANTIQUE DEALERS FORM ASSOCIATION

The Antique Dealers' Association, Inc., has been formed by Sidney K. Bollinger and numerous associates who are interested in stabilizing and generally improving the standing and reputation of the antique business in the United States, reports the *Boston Transcript*. Mr. Bollinger, as founder and formerly the treasurer of *The Antiquarian Magazine*, has been in close touch with the trade over a period of seven years.

Such an organization has existed in England for some years, and dealers in rarities throughout the world generally agree that the British Antique Dealers' Association has been most successful in stabilizing the trade in England. There are many ways in which such an organization can be made useful to dealers in antiques in the United States and to the general public as well.

Something like fifteen of the more important "objects" or aims of the Associations are now in course of preparation. Others, of course, will become apparent as time progresses.

The Association will seek as its members and solicit the co-operation of antique dealers in the United States and elsewhere who are of the highest repute in their several communities and who may convince a committee of impartial judges that they should be members of a national group. The membership will have the advantage of a liberal advertising policy, and there will be other services to be incorporated in the Association as suggestions are received from the public and the trade.

The Association will make every effort to keep the American public informed and interested in antiques and works of art, both American and European. It will endeavor particularly to bring out the cultural value of antique

furnishings, and will actively sanction the study and furtherance of all antiques as exemplified in the work of early craftsmen and painters.

It will strive to bring the members of the trade in touch with one another, both commercially and socially, thereby creating a closer bond of unity, to the great advantage of all.

In the matter of insurance, the Association will try to work out and secure special policies to cover rarities which are particularly valuable. It should be possible to obtain advan-

tageous policies from fire and theft underwriters.

Some banks look with suspicion upon loans on which antiques are offered as collateral, and one of the purposes of the Association will be to overcome this unjust discrimination.

In certain states pernicious restrictive legislation sometimes is proposed. The Association will make every effort to safeguard the interest of dealers in such cases and use its influence to prevent taxes and duties which are unfair to the trade.



"RIVA DEGLI SCHIAVONI"

By CANALETTO

Courtesy of the Bachstiz Galleries.

ANTIQUE LEAGUE NOMINATIONS

It is announced that the nominating committee of the Antique and Decorative Arts League, Inc., has submitted the following names for offices in the League:

For president, H. F. Dawson; for first vice-president, Edward I. Farmer; second vice-president, Robert Samuels; third vice-president, P. Jackson Higgs; secretary, Edward Munves; and treasurer, Roland Moore.

The nominations for the executive committee follow: chairman, Felix Wildenstein; vice-chairman, Walter L. Ehrich; members, Paul M. Byk, L. Demotte, C. R. Henschel, Francis H. Lenygon and Eugene J. Orsenigo.

Of the five members nominated for the executive committee, the three receiving the greatest number of votes will serve for three years, the fourth for two years and the fifth for one year.

The nominating committee is composed of the following members: Henry V. Well, chairman; Ralph M. Chait, J. R. Herter, A. C. Morse and Philip Suval.

The election of the officers nominated by the nominating committee will take place at the annual dinner of the League, on April 8th.

VERNET BRINGS 16,500 FRANCS

PARIS.—Some good prices were obtained at a sale of old pictures and drawings at the Hotel Drouot on February 21. "La Diligence," by Carle Vernet, brought 16,500 fr.; two canvases attributed to Zuccarelli, representing shepherds and sheep, 3,400 fr.; "Le Portique," attributed to Hubert Robert, 5,000 fr.; "Le Festin," old panel by Franck, 2,900 fr.

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CONTEMPORARY ART IN JERSEY SHOW

NEW BRUNSWICK, N. J.—Fifty pieces of painting and sculpture, representing well known contemporary artists, will be exhibited at the New Jersey College for Women during the week of March 16th as part of the Fine Arts Festa of that college, arranged for students and the general public by Miss Joseph Fitzalan Gullledge of the Fine Arts Department. The exhibits represent artists of several movements, beginning with the work of Walker, Hawthorne and Carlsen and extending through such modernists as Nura, Buk and Schulhof.

The Festa will open at the Lodge, Douglass Campus, Sunday afternoon, March 16th, with a reception. Throughout the week the exhibit will be open to the public at the Lodge from 10 a. m. to 9 p. m. On Friday, March 21st, Huger Elliott, educational director of the Metropolitan Museum of Art, will lecture at the Little Theatre on "Our Most Notable Contribution to Art—the Modern Skyscraper." Proceeds of the lecture will go toward a traveling fellowship fund, being raised to enable an art student of the college to visit European galleries during the summer of 1931.

A symposium of New Jersey museums will be held on Tuesday, at which representatives will be present from Newark, Trenton, Montclair and the Fine Arts Associations of the state, to discuss the place and work of the small museum.

Among the exhibits will be Charles W. Hawthorne's portrait sketch of Dr. Mabel S. Douglass, dean of the college; Horatio Walker's "Little White Pigs and Mother"; Georgina Klitgaard's "Johnny Walker's Place"; Mangrave's "Man and Horses"; Vincent Glinisky's bust of James Neilson; Ernest Lawson's "Springtime" and Emil Carlsen's "Still Life, Blue and White." The exhibits are valued at \$50,000.

PROTEST REMOVAL OF CARLYLE HOUSE

Vigorous opposition to Henry Ford's plan to remove the Carlyle house in Alexandria, Virginia, or any other historic Virginia house, to Dearborn, Michigan, has arisen under the leadership of Mrs. J. Taylor Ellyson of Richmond, Virginia, who urged that Virginia civic and patriotic societies protest against any such proposal and, if possible, persuade Ford to abandon his plan, according to *The New York Herald Tribune*.

Mrs. Ellyson is president of the Association for the Preservation of Virginia Antiquities and of the Hollywood Memorial Association and is a member of the Daughters of the American Revolution, the Colonial Dames, the Confederate Memorial Literary Society and other organizations. She said that thus far she is speaking as an individual rather than on behalf of any group.

"I am protesting with all the strength in me," she declared, "and I sincerely hope that Virginians everywhere will join me in my protest. If Ford and others continue to take our historic places out of the State we will be destitute indeed."

Mrs. Ellyson pointed out that Ford's effort to take the Carlyle or some other famous house away from Virginia is not new, as many similar proposals have been made.

"Some one years ago sought to take from Virginia the Mary Washington home at Fredericksburg," Mrs. Ellyson said. "This home now is one of the shrines owned and preserved by the Association for the Preservation of Virginia Antiquities. The A. P. V. A. also succeeded in preventing the destruction of the Marshall house in Richmond."



PORTRAIT

By GERARD DAVID

Courtesy of the Bachstiz Galleries.

"Meanwhile Great Britain has taken steps to stop the transportation from England of historic homes such as Warwick Priory. Virginia also will have to take a step at the earliest possible moment," she declared.

The plan to acquire the Carlyle house was revealed recently in a

statement by Richard English, manager of the Ford agency in Washington.

The Carlyle house was where George Washington received his first military commission and in which the Constitution is reported to have had its inception.

ARTS CLUB TO BUILD SKYSCRAPER

Something new in New York building is promised with the proposed erection of a twenty-two story skyscraper club to house the Union Arts Clubs, Inc., of New York. A committee of well known artists and builders have suggested a site on Central Park West, near Columbus Circle, and entrusted Louis E. Jallade, architect, with the design and execution of a modernized Renaissance and classical structure to bring into creative and social contact, musicians, painters, sculptors, writers, players, professional people and patrons actively interested in the allied arts.

The first six floors of New York's tallest clubhouse for practitioners and patrons of the arts will be devoted to a complete combination of social, athletic and creative facilities to include an imposing entrance hall, reading and lounging rooms, ballroom and dining rooms, restaurant and grill, gymnasium and swimming pool, card and billiard rooms, studios for art, music, dramatic and dancing schools, art shops and galleries, extensive exhibition galleries and an intimate theatre completely equipped for music, dancing, dramatic and talking picture presentations. The upper sixteen floors, overlooking Central Park and the Manhattan skyline, will be reserved for studio apartments, studios and sleeping rooms for members of the Union Arts Club.

Prominent representatives of the art and business world who are among the charter members include: Louis E. Jallade, architect; Edward Johnson of the Metropolitan Opera Company; Robert I. Aitken, sculptor; Harold Milligan, Executive Director of the National Music League; George B. Hopper, builder; Clarence J. McCarthy, illustrator; William Simmons and Edgar Schofield, concert singers; S. Leonard Fink, Joseph A. Byrne, Charles Walter Allison, Frederic C. Caldwell, Edwin Singleton and E. E. Seelye.

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LONDON LETTER

Italian Exhibition to Be Extended
 Brangwyn Frescoes Arouse Controversy
 Ming Porcelain at the John Sparks Gallery
 Bourdelle Exhibition at the Leicester Galleries

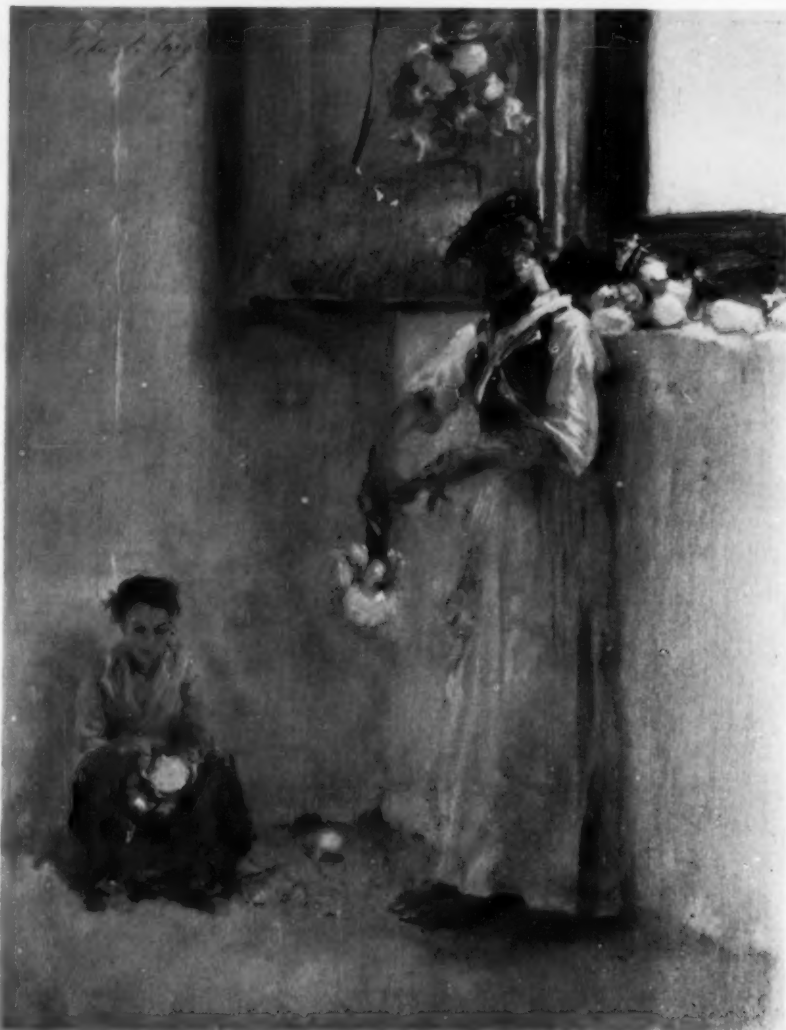
By LOUISE GORDON-STABLES

Already a quarter of a million people have visited the Italian exhibition at Burlington House and general interest has been so great that efforts have been made to extend the show for another fortnight. At first it was feared that the necessary preparations for the spring exhibition of the Royal Academy would render this impossible, but means have now been found of overcoming these difficulties. The show will therefore remain open until March 20th, since the Italian government has given consent to an extended loan of its treasures. It is interesting to hear that a considerable number of parties have even come from Italy itself to study this great collection and that Signor Mussolini greatly favors the time extension. Naturally, the public that clamors for a longer period in which to see the Italian exhibition has but little realization of the labor involved in communicating with the many private lenders to the show, nor do they appreciate the work involved in altering the Academy's arrangements.

As was to be expected, there is trouble at Westminster in connection with the Brangwyn frescoes. To put it politely, "some of the members of the Fine Arts Commission, having inspected the five mural paintings, are not convinced that they are suitable for their environment." Whoever imagined in the first place that Brangwyn would be likely to produce works that would match up well with the XIXth century depictions of the Battle of Waterloo and the Battle of Trafalgar must have been optimists of the most unreasoning type. Both the painter and his critics now find themselves involved in an impasse. The artist denies knowing anything about the jurisdiction of the Royal Fine Arts Commission or of their particular interest in this particular issue. He has simply carried out the wish of the late Lord Iveagh that "the paintings should symbolize the fruits of the Empire, its products and resources and that which the Empire represents as a factor in civilization." And assuredly the time is now long past when bloody battle scenes were considered typical of such matters. Our ideas of suitable emblems change with the times and in this instance a good many of us prefer Mr. Brangwyn's style of symbolism. Surely no commission could expect the battle scene tradition to be perpetuated.

Wall street crashes and Stock Exchange thunderbolts may make collectors temporarily oblivious of their hobbies, but I am glad to notice that there are usually purchasers whenever a really fine opportunity occurs to secure something of rarity and of outstanding quality. There is a pleasant array of little red "sold" discs on a very considerable number of the items in the exhibition of Ming five-color and blue-and-white porcelain at the John Sparks Gallery at 128 Mount Street W, which testify to the fact that many connoisseurs have recognized the character of the show. The majority of the pieces are of a type that in former years were seldom allowed to leave China. However, disturbances in that country have made native collectors fearful as to the ultimate fate of their porcelains and they are therefore more inclined to part with them to the European market. Some specimens in the present showing even come from the Imperial Porcelain Treasury and formerly belonged to the young Emperor, now deposed.

Among the most notable of the many important pieces is a large porcelain ewer, glazed in a blue of that bright Mohammedan shade which was originally brought from Persia. Bearing the Chia Ching mark, its decoration is in two heart-shaped panels which depict boys at play. Another unusual example is a small blue and white hair-oil pot, a miniature of the larger jardinières, which bears the Cheng Hua mark and is patterned in underglaze blue with a rare vege-



"ITALIAN INTERIOR"

By JOHN SINGER SARGENT

Recently sold by the Newhouse Galleries of New York and St. Louis to Mrs. Elizabeth H. Fisher of Los Angeles, California.

table design. I do not ever remember seeing a figure comparable to the Ming beggar in porcelain, with his cloak of Chun Yao glaze, his arms, head and legs in gilt and the whole mounted on a lapis lazuli carved stand. The inscription on this piece shows it to have come from the Chia Lung collection. The modeling of the figure is remarkable, while the glazed cloak with its fine, splashed color is most subtly treated.

However, the outstanding piece in the entire collection is probably a large Imperial Square Beaker decorated in five-color enamels with figures, flowers, phoenixes and five-clawed dragons. The form is based on the traditional bronze; the color is particularly brilliant, and the red of unusual richness and purity of tone. There is also an unusual large porcelain stem cup, complete with its original stand. Both are covered with yellow glaze and bear in green the Imperial dragons chasing the sacred pearl. This, too, comes from the Imperial Treasury. The exhibition, taken as a whole, is likely to make history for the English collector.

The Bourdelle exhibition at the Leicester Galleries is giving Londoners a much needed opportunity of

learning more about this brilliant French sculptor. To most of us he has hitherto been known but vaguely and by some two or three examples of his work. The present showing is therefore extremely valuable. There are both large and small examples in the Leicester show, revealing both the strength and the delicacy of Bourdelle's genius. The Rodin influence is clear in many of the figures, but it is an influence much modified. With great versatility he essays excursions into sculpture, now suggesting the classic, now the mediaeval, all of them free from discordant notes.

The symbolic figures instead of having the nullity and suavity so often characteristic of these themes are strangely vital and suggestive, for Bourdelle's chisel seems to have been incapable of executing works that did not have vitality. And the accusation of theatricality, so often leveled at him, remains undeserved. Some of the portrait heads are especially fine and the small decorative works have a delightful grace and beauty. It is a testimony to this very interesting exhibition, that although the majority of the sculpture was intended to be seen in the open air, it seems no less acceptable within the walls of the galleries.

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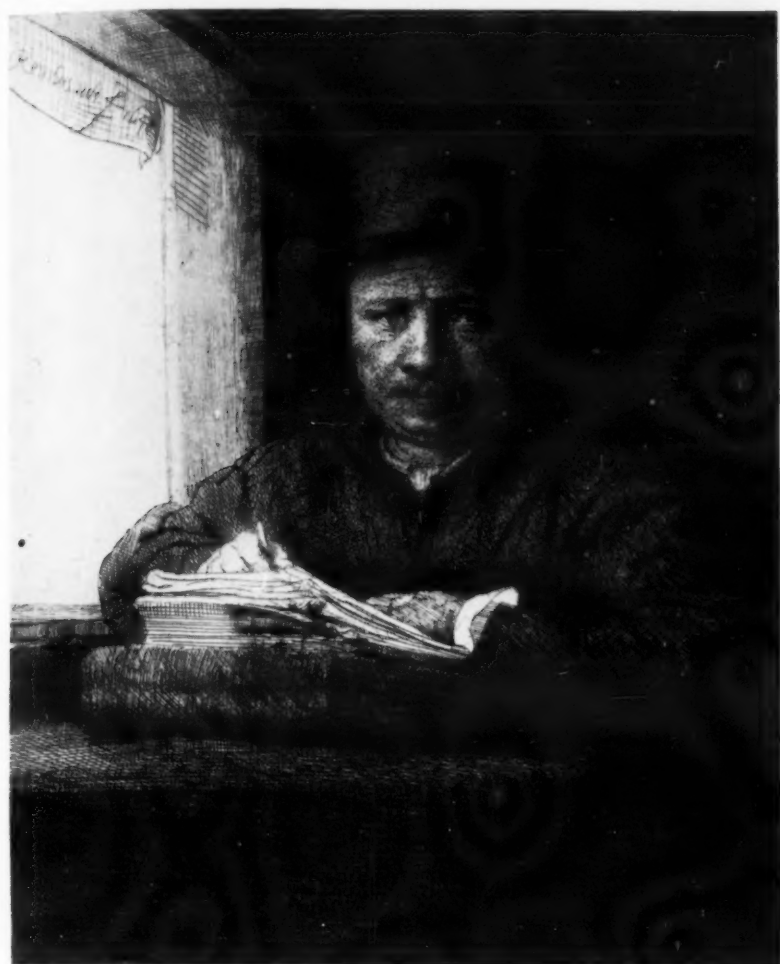
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"PORTRAIT OF A MAN" By REMBRANDT
Included in the sale of old engravings to be held at Hollstein and Puppel's, Berlin, on April 29th and 30th.

RECENT FINDS IN LAKE NEMI SHIPS

ROME.—When the the second ship of Lake Nemi was partially uncovered by the lowering of the water level, several interesting discoveries were made. The task of removing this ship from the mud in which it was buried is a difficult one, but the men employed move with caution, and if anything of importance is found, due care is taken against injury.

Now a pillar of bronze has been discovered which must have formed part of a railing or banister on the side of the ship. At the same time there has been brought to light a gilded copper roof tile, finished with a beautiful two-faced head, of a faun

and a satyr, one of youthful appearance, the other bearded and older. The work on these is of the finest. It has indeed been affirmed that this treasure ranks with the most perfect bronzes of ancient Roman craftsmanship, and its discovery is of extreme importance.

This second ship, which suffered in 1865 from spoliation during the researches of Borghi, lies under the mud for more than one half of its length. It is earnestly hoped that some ornament, not removed by the Romans, may still remain under the part thus buried. At the present moment work has been temporarily suspended, as the water must further subside before research can continue. However, there seems every reason to believe that other things of artistic value may be found.—K. R. S.

Rare Prints in Berlin Sale on April 29th, 30th

(Continued from page 3)

"View of Amsterdam," "Village with a Square Tower," "Landscape with an Obelisk," "Landscape with a Cow Drinking," and "The Mill," all distinguished by their early states and the splendid condition of the impressions.

A specimen of extraordinary importance is "Faustus," a proof before the first state and before the retouching of the left upper corner. The same etching is included in the third state. The portrait of Jan Uytenbogaert, in the fourth state with much burr and plate mark, is also noteworthy.

The collections further include works by Lautensack (six marvelous landscapes), prints by Meckenem, Ostade, Leyden, Schongauer and Altdorfer.—F. T. D.

American-Anderson Galleries to Sell Havemeyer Art

The American Art Association Anderson Galleries, Inc., has been chosen by the executors of the estate of the late Mrs. H. O. Havemeyer, to sell that portion of the paintings and art objects not given to the Metropolitan Museum of Art and now in the Havemeyer home at 1 East 66th Street. Important paintings, Persian and Mesopotamian pottery, Hispano-Moresque plaques, Chinese and Persian rugs, a large group of porcelains, pottery, bronzes, lacquer, screens and other Japanese and Chinese art, excavated Greek and Roman glass and a few choice antique musical instruments will all be disposed of. The collection will be brought from the Havemeyer house and placed on exhibition at the American Art Association Anderson Galleries, Inc., in the near future.

The Havemeyer mansion, one of the last of the great places remaining on Fifth Avenue, housed enormous collections, representing the collecting activities of a lifetime on the part of Mr. and Mrs. Havemeyer, who traveled extensively and bought paintings and art objects here and abroad by direct purchase and through the best dealers. The Japanese section is one of the largest and most important collections of Japanese art that has been offered since the dispersal at the American



SELF PORTRAIT By REMBRANDT
Included in the sale of old engravings to be held at Hollstein and Puppel's, Berlin, on April 29th and 30th.

Art Association, of the famous Thos. E. Waggeman collection in 1905. There are more than one thousand Japanese items and, among the rugs, more than one hundred Chinese specimens alone.

The painting collection is a most important one, including examples by Goya, David, Delacroix, El Greco, and groups of important Cassatts and Courbets.

Worldwide interest was aroused in Mrs. Havemeyer's bequest of paintings and art objects to the Metropolitan Museum of Art, as a memorial to her husband, Henry O. Havemeyer, the president and one of the founders of the American Sugar Refining Company. Speculation has since been rife

in regard to the ultimate fate of the other portion of the Havemeyer collections. This speculation is now set at rest by the announcement of the coming sale at the American Art Association Anderson Galleries, Inc. More details will be available shortly on these important collections, for which several catalogues are now in preparation.

The Havemeyer sale will be held in three sections and several sessions. The paintings will be sold on April 10th, the Persian and other Near-Eastern works of art on the 10th, 11th and 12th and the Chinese and Japanese collections on the 14th, 15th, 16th, 17th, 18th and 19th of April.

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"SAINT CATHARINE," WOODCUT

Included in the sale of old engravings to be held at Hollstein and Puppel's, Berlin, April 29th and 30th.

By DURER

COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

RUDKIN-SCHAEFER ET AL.
FURNITURE AND ARTExhibition, March 15
Sale, March 20, 21, 22

A collection of 520 items, including French and English XVIIIth and early XIXth century furniture, a small but interesting early American group and objets d'art, such as ceramics, early glass, needlework pictures and bibelots will be sold at the American Art Association-Anderson Galleries, Inc., on March 20, 21 and 22. The consignors, Katherine Rudkin, Bertha Schaefer and Katharine Hartshorne have been especially interested in small pieces suited to apartments or small houses. The XVIIIth century English, French and Dutch paintings and prints are of decorative interest.

The group of English XVIIIth century furniture includes some interesting Hepplewhite specimens, among them two secretary book cases, notable for their fine cabinet work and delicate carving and a pair of rare painted beechwood side chairs with shield back, which retain their original decoration of painted foliage. Among the Chippendale pieces are a set of five Gothic splat side chairs and a mahogany serpentine card table with curved and valanced apron. Sheraton pieces number an inlaid mahogany "Beau Brummel" with beautifully fitted

interior, an inlaid satinwood and mahogany sofa table and a "drum" table, circa 1800, with the frame panelled to simulate eight drawers. Also notable in the English group is a small Queen Anne walnut writing desk on a mounted stand with slender legs.

Among the outstanding French pieces is an inlaid tulipwood pouf of the Louis XV period, veneered in matched tulip and rosewood with bandings of holly and sycamore. Directoire specimens include a pair of charming little merisier wood commodes, a small ivory lacquered and carved fauteuil, covered in rose velour and a small pine cabinet with etagere. The smaller Louis XVI pieces number an acajou canape with serpentine carved back; an acajou and kingwood "bonheur de jour" and a Provencal fruitwood buffet charmingly carved with leafage and flowers and having foliated steel key plates and hinges of fine design. A pair of interesting fruitwood encoignure cupboards also come from Provencal. Other interesting items in the French group include two parcel gilded fauteuils of the First Empire, in cherrywood carved in classic style with human and lion masks. Two cabriolet fauteuils in pearwood with shield backs are also rare.

AMERICANA
Exhibition, March 24
Sale, March 31, April 1

The original impression of one of the rarest and most interesting lithographs of San Francisco, showing the town in 1846-7, before the discovery of gold and the first etching of San Francisco, done by Charles Meryon in 1855 from daguerreotype views, will

come up in a sale at the American Art Association-Anderson Galleries, Inc., on March 31 and April 1. Colored views, lithographs, oil paintings, drawings, maps, etc., relating to the pioneer days of the Far West and largely dealing with the state of California feature the sale.

Other rare lithographs include the
(Continued on page 27)

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"THE HOLY FAMILY WITH THE THREE HARES" By DURER
Included in the sale of old engravings to be held at Hollstein and Puppel's, Berlin, on April 29th and 30th.

COMING AUCTION SALES

(Continued from page 26)

rare "California and Oregon Stage," San Francisco 1872-5; the print of the clipper ship "Flying Cloud," dated 1852; the clipper ship "Warhawk" at sea, by G. J. Denny, 1880 and a colored view of Sutter's mill where gold was first discovered in California. Views of the Golden Gate, mammoth trees, the Vigilantes, mining, rural and early railroad scenes; Pacific Mail Steamship subjects, and views of San Francisco are further items sure to arouse the enthusiasm of Americana collectors. The rare Currier lithograph taken from Telegraph Hill, April 1850, by

William B. McMurtie, draughtsman of the U. S. Surveying Commission and views of the San Francisco fire of May, 1851, are also included in the sale.

The old maps include one showing California as an island, done in Paris in 1705; a map of Central California, exceedingly rare and thought to be the first detailed map drawn from actual survey of the mining regions and a very rare and important specimen issued to promote a transcontinental railroad, New York, 1846.

The session of the sale devoted to books consists almost entirely of Americana, including some interesting Revolutionary material, rare documents and books relating to California, broadsides, first editions and documents bearing on the "South Sea Bubble."



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Sale, March 18-22

Over two hundred and fifty Currier and Ives prints will appear in the sale to be held at the Rains Galleries on March 18th, 19th, 20th, 21st and 22nd, according to the announcement made by the Galleries. These come from a private collection, and together with about two hundred war posters and books will appear in the Saturday afternoon session, March 22nd.

Among the furniture to be dispersed during the sale will be Chippendale, Hepplewhite and Sheraton chairs and other English furniture as well as a large variety of other pieces. The American items include old glass and china, ivories, silver and oil paintings. The entire collection will be on public exhibition Sunday, March 16th, and Monday, March 17th.

Christies, London

**CONANT MORRISON
ET AL SILVER**
Sale, March 26

A small sale of old English silver,

from the collections of Roger Conant, Esq., Major J. A. Morrison and the late Major John Hunter Reynolds and other consignors, will be held at Christie's on March 26th. One of the outstanding items in the dispersal is an Elizabethan cup and cover of rock crystal and silver gilt, bearing the London hall mark, 1572, and the maker's insignia of Thomas Brampton, well known for his fine standing salt of 1569, the property of the Vintner's Company and illustrated as a frontispiece in *English Goldsmiths and Their Marks*, by Sir C. J. Jackson. The top

(Continued on page 28)

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COMING AUCTION SALES

(Continued from page 27)

of the cover of the present cup much resembles that of the Vintner salt. Brampton was also the maker of the rock-crystal and silver gilt salt cellar of 1577, sold at Christie's in 1902 for £3,000.

Two Charles I specimens are also of considerable, if lesser interest than the Brampton cup and cover. The one is a salt cellar of unusual form, decorated with silver-gilt straps and brackets and surmounted by a spray of red coral, made about 1630. The other is a plain goblet, supported on a tall slender baluster stem, bearing the maker's mark, CC, with a tree between and two pellets above.

The majority of the other silver in the sale dates from the XVIIth and XVIIIth centuries. Among the pieces with maker's marks are a pair of vase shaped tea caddies by Philips Garden, 1743; a two-handled cup by Matthew Walker, Dublin, 1723; a circular dish by Edward Workman, Dublin, 1714; a Queen Anne plain tankard by John Langwith, York, 1706; a small chocolate pot by Paul Lamerie, 1732; a pair of vase-shaped tea-caddies by Samuel Taylor, 1749, and a Queen Anne feeding cup and cover by John East, 1712.

MULLER, AMSTERDAM

PIJNAPPEL PAINTINGS Sale, April 8

Twenty-eight modern paintings from the collection of J. H. Pijnappel will be sold at the Frederik Muller Galleries in Amsterdam on April 8th. These canvases were shown from 1915 to 1929 at the Amsterdam Municipal Museum, and consist largely of works by such Dutch and French XIXth century masters as Israels, Jacob Maris, Willem Maris, Bosboom, Mesdag, Weissenbruch, Ziem, Anton Mauve, Charles Jacque and Isabey.

The series of paintings by Willem Maris is a large one and includes typical scenes of the Dutch countryside. By Matthijs Maris is one of the most interesting paintings in the collection, the portrait of a young girl that is broadly painted and has a certain intensity of expression. A painting of sheep by Charles Jacque, an Isabey from the collection of J. S. Forbes of London, "Children Fishing" by Israels, a Mauve that ranks with the best of his smaller works and a typical Ziem Venetian scene are other features of the sale.

DORTMUND ARMOR Sale, April 11

A collection of over two hundred pieces of antique armor, from the collection of Wenzel Koeller of Dortmund, will be sold at the Frederik Muller Galleries in Amsterdam on April 11th. One of the most important features of the sale is a suit of XVth century armor, complete save for two fingers of one glove, and bearing the Nuremberg mark. Some interesting early helmets are also included in the dispersal, among them a Gothic salade of German workmanship, circa 1460, and a domed German helmet of primitive type. Other specimens in this category include Italian XVth century cabasets and early morions of various styles and provenance.

The earliest of the swords is a German specimen, dating from the XIVth century. Other interesting examples in this group include a Toledo blade with the mark of the armorer Juan de Salcedo, circa 1600, an Italian long sword of about the same period with a Brescia armorer's mark and a few Italian court swords. The majority of signed pieces are found in the Spanish group, although a few of the Italian weapons also have maker's marks.

A small group of daggers and short swords is also found. The earliest specimen in this group is German of the XVth century and is decorated with ivory incrustations. Halberds, arquebuses, pistols, powder horns, etc., are found in characteristic examples, largely dating from the XVth and XVIth centuries. Among the arquebuses are to be found some fine wheellock specimens, with the characteristic rich decorations of hunting scenes in engraved ivory inlays. A few crossbows include a Gothic example of the XVth century with armorer's marks and incrustations in mother-of-pearl and ivory.



"LANDSCAPE WITH TOWER"

By REMBRANDT

Included in the sale of old engravings to be held at Hollstein and Puppel's, Berlin, on April 29th and 30th.

AUCTION SALES REPORTS

BUTTON-HATTON-GILLET-RITCHIE Books and Autographs

American Art Association-Anderson Galleries, Inc.—The first session of the sale of books, autographs and manuscripts from important collections, the property of Mrs. Lucius L. Button, Thomas Hatton, Dorothy E. L. Gillet, Mrs. G. W. H. Ritchie and others, took place on March 11th. The total for the first session was \$49,661.50. Important items in this session and their purchasers follow:

- 4—Apperley, C. J. *The Life of a Sportsman*, with thirty-six full-page colored plates by Henry Alken. London: R. Ackermann, 1842, first edition; E. R. Gee.....\$1,800
- 32—Burns, Robert. *Poems, chiefly in the Scottish Dialect*, Kilmarnock, 1786, first edition; Arthur Swann.....\$1,000
- 39—Byron, Lord George Gordon. *Prometheus*. Autograph manuscript; Dr. A. S. W. Rosenbach.....\$2,850
- 73a—Cooper, J. Fenimore. Autograph letter to Messrs. Carey and Lea; New York, April 10, 1826; D. J. Jefferson.....\$1,400
- 76—Crane, Stephen. *Maggie, a Girl of the Streets*, presentation copy with long inscription by the author; Dr. A. S. W. Rosenbach.....\$3,700
- 93—Dickens, Charles. *A Christmas Carol*, London, 1843; uncut, trial proof copy of the first edition; Charles Sessler.....\$3,250
- 101—Dickens, Charles. Manuscript account of Caroline Maynard Thompson.

sent to Baroness Burdett Coutts to enlist her help; November 16, 1854; D. J. Jefferson.....\$2,900
- 102—Dickens, Charles. *Letter to Fallen Women*, London, circa 1847; R. G. Lowell.....\$2,500
- 116—Fielding, Henry. *The History of Tom Jones, a Foundling*. London, 1749, first edition and first issue; Temple Scott.....\$1,250
- 162—Hardy, Thomas. *The Dynasts*. London, 1903-6-8. Inserted are three autograph letters by the author; Thomas E. Mae.....\$2,200
- 176a—Keats, John. *Poems*, with vignette on title page. London, 1817; T. J. Gannon, Inc.....\$1,000
- 178—Chaucer, Geoffrey. *Works of Geoffrey Chaucer*, Kelmscott Press. Woodcuts by W. H. Hooper after Edward Burne-Jones; initials and borders by William Morris. Hammersmith, 1896; James F. Drake.....\$1,500

A. J. ARGHIS CHINESE ART

American Art Association-Anderson Galleries, Inc.—Chinese art collected by A. J. Arghis of New York was sold on March 8th, bringing a total of \$12,013.00. Important items and their purchasers follow:

- 56—Carved green jade incense burner with cover; Leo Elwyn and Company.....\$250
- 57—Carved white jade covered vase; S. F. Weaver.....\$220
- 64—Carved spinach jade two-handled vase fitted as lamp; A. Lenssen.....\$150
- 66—Pair carved jade figures fitted as lamps; F. L. Harris.....\$240
- 70—Carved green quartz vase fitted as lamp; N. J. Gould.....\$380
- 71—Pair carved spinach jade covered

(Continued on page 29)

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NEW YORK AUCTION CALENDAR

American Art Association
Anderson Galleries, Inc.
20 East 57th Street

March 12, 13, 14, 15—XVIIIth century English furniture, antique rugs and other furniture, the property of the late Colonel James Elverson, Jr., Leonard L. Stein and others.

March 18, 19—First editions of American and English authors of the XVIIIth, XIXth and XXth centuries, by order of various owners.

March 20, 21, 22—French, English and early American furniture and objects of art, the property of Katharine Rudkin, Bertha Schaefer and Katharine Hartshorne.

Broadway Art Galleries
1692 Broadway

March 20, 29—Property of Miss Marion Talley.

Plaza Art Galleries
9-13 East 59th Street

March 12, 13, 14, 15—The Lawson-Taylor collection of antiques.

March 20—Early American furniture, the property of S. Wolf of New London, Connecticut.

March 20, 21—First editions of American authors by order of P. C. Calhoun of Bridgeport, Connecticut.

March 21, 22—Collection of French Provincial furniture, mirrors, etc.

Rains Galleries
3 East 53rd Street

March 18, 22—A private collection of over 250 Currier and Ives prints and about 200 War posters, English furniture, American glass and china, silver, paintings, etc.

Silo Galleries
40 East 45th Street

March 14, 15—Early American furniture.

March 20, 21, 22—Household furnishings.

BALTIMORE
Samuel W. Pattison and Company
407 North Howard Street

March 18, 19—Collection of early American and English mahogany furniture, clocks, Lowestoft china, bronzes, old English and French engravings, sconces and lighting fixtures, etc., the sale to be held in the residence of the late Mrs. Frank Foster, 719 Park Avenue, Baltimore, Maryland.

FOREIGN AUCTION CALENDAR

BERLIN
Wertheim

March 25, 26—The collection of Consul-General Bachwitz.

April 20—The Svenonius collection of old Masters.

April 20—The Renner Zimmermann painting collection.

Holstein and Puppel

April 29, 30—Two high-class foreign collections and German museum duplicates containing valuable engravings, etchings and woodcuts by old masters of the XVth-XVIIIth century.

Rudolph Lepke

March 18—The Vieweg collection.

H. Ball & P. Graupe

April 18-29—The collection of Dr. L. Seligmann of Cologne.

LEIPZIG
C. & G. Boerner

May 5, 6—The Ehlers and Gaa collection of old master drawings.

May 7, 9—Duplicates from the print collection of the Eremitage.

LONDON
Christie, Manson & Woods

March 17, 19—Valuable printed books and mss.

March 19—Old English silver, from the Farquhar and Sellar collections.

March 20—Old French and English furniture, porcelain and a few Egyptian antiquities from the Sellar, Singer and Farquhar collections.

March 26—English silver from the Conant, Morrison and Reynolds collections.

MILAN
Galleria Geri

March 20-23—Antique and modern paintings, objects of decorative art.

ZURICH
G. & L. Bollag

March 28—Paintings and objects of decorative art.

AMSTERDAM
Frederick Muller & Co.

April 8—Modern paintings from the collection of J. H. Pijnappel.

April 11—The armor collection of Wenzel Koeller of Dortmund.

AUCTION SALES REPORTS

(Continued from page 28)

vases fitted as lamps; S. F. Weaver.....\$250

132—Pair cloisonné enamel wall sconces with spinach jade bird ornaments; Mrs. L. Green.....\$230

167—Carved Coromandel lacquer eight-fold screen; G. A. Breteille.....\$225

MEADE-JOURDAIN FURNITURE
American Art Association-Anderson Galleries, Inc.—American and English furniture, the property of Mrs. M. C. Meade and Mrs. V. M. Jourdain, with additions, was sold on March 7th, bringing a total of \$29,350.00. Important items and their purchasers follow:

35—Arms of Delaware platter, by T. Mayer; Ginsberg and Levy.....\$525

112—Inlaid cherry tall-case clock, with American Eagle marquetry, American, circa 1800; J. T. Joseph.....\$1,150

137—Set of three Chippendale mahogany ladder-back side chairs, American, XVIIIth century; A. C. Goodyear.....\$675

146—Inlaid Hepplewhite mahogany sideboard with shaped front, American, late XVIIIth century; K. A. Rundle.....\$1,200

153—Set of four Chippendale carved mahogany ladder-back chairs, American, XVIIIth century; G. H. Kellogg.....\$600

194—Three Hepplewhite carved mahogany side chairs, English, XVIIIth century; Mrs. Gordon Kellogg.....\$600

PLAZA TO HOLD THREE SALES

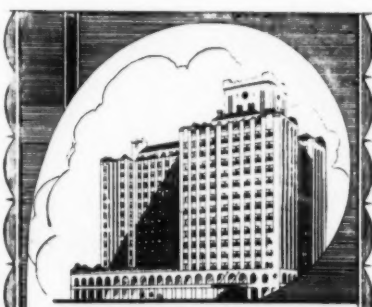
According to the announcement of the Plaza Art Galleries, an interesting collection of French Provincial furniture, mirrors, etc., will be placed on exhibition Monday, March 17th, to be dispersed at the Galleries on Friday and Saturday, March 21st and 22nd. This group was assembled in Europe for private sale here, but must now be sold at auction.

Another collection of furniture, the property of S. Wolf, Esq., of New London, Connecticut, will be sold on Thursday, March 20th. This is made up of American pieces of early provenance and will doubtless arouse considerable interest.

The books scheduled to be sold on Thursday and Friday, March 20th and 21st, comprise a collection of first editions of American authors, dispersed by order of P. C. Calhoun, Esq., of Bridgeport, Connecticut.

8,500 FRANCS FOR VUILLARD CARTOON

PARIS.—A collection of modern paintings and drawings and old engravings was sold at the Hotel Drouot on February 21. A page of studies of wild beasts, drawn by Delacroix, reached 8,200 fr.; a seated nude drawing by Forain, 4,000 fr.; "La Maison dans le Parc," canvas by Laprade, 4,100 fr.; a cartoon by Vuillard, representing a vase of flowers, 8,500 fr.; two views of Paris, XVIIIth century French drawings, 8,000 fr.



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\$22,204 FOR 160 SINGER PICTURES

LONDON.—The late Sir A. Mortimer Singer's sporting and other pictures and various other properties formed an excellent sale at Christie's on February 21, 160 lots producing £22,204, reports *The Times* of London.

Most of the Singer pictures have been acquired during the last sixteen years or so, and the prices paid in the sale indicate in a striking manner the advanced in market values of sporting pictures. A pair by James Pollard, "The Derby, 1833," and "The Goodwood Cup, 1833," each 14 in. by 24 in., were purchased in 1914 for 520 guineas, and now fetched 1,600 guineas; another pair by the same of mail-coach scenes, 13½ in. by 17 in., acquired in 1917 for 360 guineas, now realized 400 guineas. Ben Marshall's portrait of Sam Chifney on "Burleigh," 33 in. by 39 in., signed and dated 1812,

was bought at the Kennedy sale in 1917 for 210 guineas, and now sold for 900 guineas (these were all purchased by Messrs. Knoedler); two by J. F. Herring, sen., cost 440 guineas and now quadrupled that sum, "The Glasgow and London Royal Mail on the Road," 1845, selling for 780 guineas (Knoedler), and the portrait of John Mytton, Esq., in hunting costume on horseback, 1831, 900 guineas (Ackermann). A pair by C. Cooper Henderson, "The Leeds and London Royal Mail" and "The Dover and London Royal Mail," each 13 in. by 24 in., cost 420 guineas in 1914, and now fetched 600 guineas (Banks).

Among other artists represented in the Singer collection were:—A. Canaletto, the Basilica of St. Mark's and the Doge's Palace, with figures—550 guineas (Leggatt); F. Guardi, a view in Venice, with buildings, gondola, and figures, 12 in. by 16 in.—820 guineas (F. Sabin); G. Morland, "The Farmer's Visit to his Married Daughter" and "The Visit Returned," a pair, circular, 12½ in. diameter—480 guineas (F. Sabin); J. N. Sartorius, a set of four coursing subjects, 25 in. by 32 in.—480 guineas (Mrs. Ambrose Clark); and a pair of fox-hunting scenes by the same, 16 in. by 23 in.—380 guineas (Fores).

One of the most interesting pictures in the sale was Ben Marshall's portrait of "Priam," winner of the Derby, 1830, with Sam Day up and with Sam Chifney, the trainer, with the Grand Stand at Epsom and the racecourse in the background, signed and dated 1830, 27 in. by 35 in., and this fell at 1,250 guineas to Messrs. Knoedler; this horse was purchased from Lord Chesterfield at a very large sum for America.

The highest price of the afternoon was 2,400 guineas, paid by Messrs. Ellis and Smith for a signed and dated picture by George Morland, "Outside the Bull's Head," 1790, the same firm also paying 1,160 guineas for another example of the same artist, "The Labourer's Luncheon." These two pictures were among the anonymous properties, as were also the following:—Sir J. Reynolds, portrait of Lieutenant-Colonel Charles M. B. Walton, of

PRINTS SELL WELL AT SOTHEBY'S

LONDON.—On February 25th, some good prices were realized in a print sale of old and modern masters, held at Sotheby's, which realized £4476.10. Among the Rembrandt etchings, the highest price was attained by "Rembrandt's Mother Seated at a Table," for which the Dunthorne Galleries paid £345. The Colnaghi Galleries purchased the "Bearded Man Wearing a Velvet Cap with Jewelled Clasp," at £185, and "The Rat Killer" for £120. Other of the portrait etchings aroused spirited bidding, the "Old Man with Flowing Beard and Fur Cap," bringing £185 from the Dunthorne Galleries; the "Old Man with Divided Fur Cap," being purchased by Gobin for £125; the "Fourth Oriental Head" selling for £150 to the Fine Art Society and "Young Man Musing" going to Dunthorne for £102. "Blind Tobit" was purchased by Mr. Craddock at £120. Among the landscape etchings the greatest interest was evinced in "The Windmill" which went to Mr. Colnaghi for £155.

A group of modern etchings was also included in the sale, Muirhead Bone's "Etchings of Glasgow" selling for £155 and the "Tewkesbury Abbey" of Sir D. Y. Cameron realizing £140.

the 1st Life Guards, in scarlet military coat, which brought 400 guineas (Tooth); J. B. Greuze, portrait of Mme. Van Westrenen of Tremaat, in white muslin dress, which brought 720 guineas (John) (this was bought at Mrs. Sawyer's sale in 1889 for 250 guineas); and J. N. Sartorius, fox hunting, breaking cover, signed and dated 1788, which brought 260 guineas (Leggatt).

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PARIS LETTER

The Pissarro Centenary Etchings and Lithographs by Gustave Doré Paintings by De Chirico Relics of the Chateau de Chanteloup Theatre Settings Exhibited in the Galleries: Osterlind, Jouelard, Cheval, etc.

By PAUL FIERENS

Camille Pissarro, the "Patriarch of Impressionism," was born on the tenth of July, 1830, at Saint Thomas in the Antilles. An official celebration of the centenary of his birth has been organized in the Musée de l'Orangerie, on the terrace of the Tuilleries gardens, an important retrospective including paintings, gouaches, watercolors, drawings and prints. Thus the richness and variety of Pissarro's œuvre is well shown, in the best possible setting, for the new galleries of the Orangerie have been opened for this purpose. These galleries have been recently transformed for museum purposes, the rest of the building being occupied with Claude Monet's "Nymphéas." The lighting is excellent. And in addition the moving spirit in organizing the show was A. Tabarant, the most zealous protagonist of Pissarro and the author of a remarkable monograph on him. He has been aided in his labors by the four sons of Pissarro, all of whom are painters and engravers, and possess not a few of their father's works, which they have loaned to the exhibition.

For all these reasons the Pissarro exhibition is most satisfactory and complete. It should be noted that this is the first time that the government and the National Museums have taken the initiative in honoring an Impressionist in this way. Such a showing, in which a hundred and forty paintings illustrate the artist's persevering efforts, his fresh and varied talent, can not fail to add to his stature. Pissarro has at last been given the sanctity of official approval. He who was taken, fifty years ago, for a revolutionary, appears now as a master of classicism.

The exhibition clearly shows the various steps in the artist's development. The works of his early period, when he was under the influence of Corot and Courbet, are rather rare, for in 1870, during the Franco-German war, he was compelled to abandon his house in Louveciennes, which was pillaged. Probably fifteen hundred canvases and studies were burned or otherwise destroyed at that time. However, a powerful still life of 1867 and several somber landscapes in a very broad style, suffice to show that before the age of forty Pissarro was master of his form and of his means of expression.

A refugee in London in 1870, he there found Claude Monet and became enthusiastic over the Turners in the National Gallery. At that time his painting became lighter; blue shadows and touches of brilliant color were much in evidence. Then, working with Cézanne at Auvers and at Eragny, Pissarro painted the pictures in the style of the "Maison du Pendu," and it is impossible to say which of the two artists influenced the other.

Cézanne, obviously, was on the way to become a greater creative artist than Pissarro, but it is unjust to say that the latter was only an "adapter" who was content to experiment and to develop the discoveries of his fellow artists. The exhibition clearly shows, in spite of the variety of techniques used, that Pissarro possessed a decided personal

ity, characterized above all by a feeling for nature, which relates him to the landscapists of the first half of the XIXth century, and by a manner of treating peasants which recalls Jean-François Millet. Without doubt, he is the most closely connected with the traditions of painting of all the Impressionists, Renior excepted. And he is, after Renoir, the one who most frequently and most happily portrayed the human figure in the open air.

"Le Givre," in the collection of Durand-Ruel, is perhaps Pissarro's masterpiece. How well the figures in the foreground stand out in the atmosphere. Pissarro's light does not destroy the weight of his figures as is often the case with Monet. "Le Givre" dates from the pointillist period of the artist. From 1887 to about 1892 he used a variety of techniques which anticipate Seurat and Signac. Then came the final development in his free and uncrystallized style. The views of Rouen, of Dieppe and of Paris, dating from the last ten years of his life, prove that his powers did not decline but remained vigorous to the end.

Although he did not receive much official encouragement during his lifetime, Pissarro gave to the Luxembourg the complete collection of his etchings and dry-points. These eighty sheets, which have unusual merit, are shown in a separate gallery and if space permitted, one might deal at considerable length with them for they show a very personal technique and feeling. The pastels, also, are worthy of further treatment for their firm lines prove that Pissarro, the Impressionist, developed the careful and dynamic style which later characterized the fauves. In spite of the uncertainties through which he passed, Pissarro's work in its entirety remains a harmonious whole, possessed of perfect unity.

At the "Images" gallery, Paul Proute has assembled a collection of etchings and lithographs by Gustave Doré, who is better known in France as an illustrator of Dante and Rabelais than as an etcher. Yet as an etcher he is extremely varied, now showing a troubadour-like romanticism, a mode entirely out of fashion, and now seeming to satirize romanticism and the elegant style of his day.

The series of "Folies gauloises" has extraordinary vitality. This is, with the "Ménagerie Parisienne" and the "Différents publics," the best work of the caricaturist, which rivals the lithographs of Daumier. As an etcher, Doré has depicted London types, which are very sensitively and sharply rendered. He has also engraved landscapes, military scenes and some spontaneous compositions which are exotic in subject. The exhibition is very timely, especially since the humor of the engraver, in certain quasi-surrealist fantasies, has struck a note which seems very modern. It is time that Gustave Doré was "discovered."

We are indebted to M. Jacques Bonjean for acquainting us with Chirico's romantic period. In France we have never before gained an adequate idea of this phase of the artist's work, as representation of his painting has been largely confined to canvases dating prior to 1914 or to those of the last few years. We have therefore felt justified in thinking and writing of Chirico as a great, though often tortured poet, but we have ignored the pure painter and great technician revealed in the works of his romantic period. It has been a long time since we have seen certain still lifes and landscapes done in Italy between 1920 and 1925. These works, most of which form part of the celebrated Castelfranco collection in Florence, are re-

markable in their coloristic power and give an impression of happy serenity, corresponding to a moment of perfect equilibrium in Chirico's work.

One may also see at the Bonjean Gallery a series of self portraits done between 1908 and 1930, which reveal not only thought and intellectual effort, but are candid expressions of intense life recorded in the changing aspects of the face of a single man.

The chateau and the park of Chanteloup, near Amboise, have played a great role in the history of France when a monarchy. The minister of Louis XV retired here in the XVIIIth century and it was the refuge of the disgraced Duke de Choiseul and the group of the nobility who sided with him. Chanteloup has also known those brilliant years evoked by Mlle. Jehanne d'Orillac in her charming book *Chanteloup from the XIIIth to the XXth Century* which has just been published.

Very little now remains of Chanteloup, the fortifications, the collections, the gardens. But memories remain.... The editor, J. O. Fourcade has had the excellent idea of bringing together in a little exhibition organized to celebrate the appearance of Mlle. D'Orillac's book, a precious collection of documents relating to Chanteloup. Two panels by Houel, done in 1765, give the best idea of the appearance of the chateau in its period of splendor. A portrait of Choiseul by Van Loo occupies the place of honor.

We must mention that Mlle. D'Orillac has reproduced in her fine book another portrait of Choiseul which she attributes to Duplessis. Indeed, this portrait seems to have served as model for Madame Labille Guillard whose masterpiece, the famous portrait of Choiseul, shown in 1926 in the exhibition of Women Painters of the XVIIIth Century, is dated 1786.

Other minor problems in scholarship and iconography, especially those pertaining to the portraits of Mme. der Barry appear in connection with the exhibition. Both the book and the exhibition illustrate delightfully varying episodes in the history of Chanteloup and recreate the characters who lived in this chateau, probably built by Robert de Cotte.

At the Galerie de France, the history of contemporary decor in the theatre is surveyed by means of a series of sketches and designs by Leon Bakst, Picasso, Braque, Fernand Leger, Rouault, Jean Hugo and twenty other artists. Almost all of these designs were ordered by Serge de Diaghilev and were used for the Russian ballet. Others were made for the Swedish ballets of Rolf de Maré. It is interesting to study in the decor of the theatre the reflection of all the formulas in painting which have rapidly succeed each other during the past twenty years: fauvism and cubism, expressionism, etc. We also noted that the French decorators were more interested in

color and costume than in the organization of space. It is the native Russians who have conceived the finest constructivist stage sets. This exhibition at the Galerie de France was also organized for the purpose of launching a new book, by M. R. Cogniat, entitled *Decorations in the Theatre*. It appears in the series "Chroniques de Jour."

There has recently been great activity in the galleries, and a number of the present exhibitions deserve particular mention. At Brummer's, Anders Osterlind reveals an emotional intensity, that relates him closely to Vlaminck, and a fine feeling for his material reminiscent of Segonzac. Osterlind has indeed a rich temperament. Adrienne Jouelard, at the Marcel Bernheim Galleries, shows lively canvases, full of movement and lyrical feeling. In them one sees children racing about in joyous freedom, boxers using every ounce of their strength, skaters circling in vast landscapes—all painted with great gusto. The gaiety of these two artists is in strong contrast with the temperament of Marcel Roche at the Bruet Gallery, a scholarly and reflective artist, whose simple and transparent marines are particularly admirable. Cheval, at the Dru Gallery, is a young colorist who is both serious and subtle. His figures are enveloped in tones of atmospheric warmth, sometimes a trifle opaque. He has also done some Spanish landscapes which are not without grandeur.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Exhibition of watercolors by Fred Pye, and decorative panels and screens by M. Elizabeth Price, to March 15th. One hundred etchings shown under the auspices of the American Art Dealers' Association, March 17th to April 5th.

"An American Place," 509 Madison Ave.—Exhibition of 27 new paintings by Georgia O'Keefe, to March 17th. Twenty-seven new paintings by Arthur G. Dove, March 22nd to April 22nd.

American Women's Association, 553 West 57th St.—Third Annual Exhibition of the Artist Group of the Association, to March 18th.

Arden Gallery, 460 Park Ave.—Seventh annual exhibition with the New York chapter of the Landscape Architects Society, garden sculpture, garden furniture and drawings by C. Bachelet Nisbet, opening March 17th.

Art Center, 65 East 56th St.—Fifty Prints of the Year, shown by the American Institute of Graphic Arts, to March 29th. Lady Diana silverware, shown by the Towle Manufacturing Company, March 17th to 29th. Students' work shown by the West 57th Street Branch of the Ethical Culture School, March 18th to 29th. Work by the New York Society of Craftsman and Mexican crafts, semi-permanent.

Habcock Art Galleries, 5 East 57th St.—Recent paintings by Henry S. Eddy, to March 15th. Watercolors by Julian Peabody, March 17th to 29th.

Balme Galleries, 102 East 57th St.—Exhibition of sculpture by Jadwiga Bohdanowicz, to March 22nd. Drawings by Constantin Guys, March 17th to 31st.

Barbizon Branch Gallery of the Art Center, 140 East 63rd St.—Pictorial photographs by Clara E. Shippell, through March 25th.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehrer & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, Ambassador Hotel, Suite 504-6.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brooklyn Museum, Eastern Parkway.—Exhibition of the Art of the Far East. 40th annual exhibition of pictorial photography, to March 31st.

Brammer Gallery, 27 East 57th St.—Exhibition of paintings by Jane Berlandina, to March 31st.

Buehler Galleries, 12 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Decorative paintings, through March.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Ave.—Exhibition of the Quaritch Wales collection of Khmer sculpture.

Chambrun Galleries, 556 Madison Ave.—Exhibition of French paintings of the modern school, including paintings and drawings by Natacha Carlu, to March 31st.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—Paintings by Yasuo Kuniyoshi, to April 1st.

De Hauke Galleries, 3 East 51st St.—Modern paintings.

Delphic Studios, 9 East 57th St.—Exhibition of recent paintings by Thomas H. Benton, during March. First American exhibition by Violette Mege, to March 21st.

Demotte, Inc., 9 East 78th St.—Exhibition of seventeen Virgins, synthesizing art in France from the XIIIth to the XVth century, to March 28th.

Downtown Gallery, 113 West 13th St.—First exhibition of paintings by Wood Gaylor, to March 31st.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Paintings by Arnold Blanch, to March 15th. Paintings by Arnold Wiltz, March 15th to April 7th.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by Stoenesco, to March 16th. Paintings by Miss Charlotte Cullen, March 17th to 31st.

Educational Alliance, 197 East Broadway.—Exhibition of paintings by American artists lent by the Metropolitan Museum of Art, to March 17th.

Ehrlich Galleries, 36 East 57th St.—Old masters.

Ferargil Galleries, 37 East 57th St.—Paintings by C. Bachelet Nisbet, watercolors by Christopher La Farge and prints by Martin Lewis, to March 16th. Paintings by Ernest Lawson, March 17th to 29th. Exhibition of garden sculpture continued.

The Fifteen Gallery, 37 West 57th St.—Watercolors by Herbert E. Tschudy and a group exhibition of paintings, water colors, drawings, prints and sculpture, to March 15th. Oils, watercolors and drawings by Isabel Whitney, March 17th to 29th.

Fifty-sixth Street Galleries, 6 East 56th St.—Sculpture and drawings by Vincent Glinsky, landscapes and marines by Jacques La Grange and paintings and prints by Frederick Detwiller, to March 15th. Sculpture by David Evans; Diana Thorne's "Dog Basket of Etchings," portraits and other works; and flower paintings by Jane Peterson and Mrs. Pliny Fisk, March 17th to 29th.

G. R. D. Studio, 58 West 55th St.—Exhibition of work in black and white, to March 15th.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of American paintings.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Paintings by Felicie Waldo Howell, Georg Wharton Edwards and Bruce Crane, and a portrait of Miss Helen Morgan by Robert Brackman, to March 15th. Paintings by Walter Ufer and Wilson Irvine, March 18th to 29th.

Hackett Galleries, 9 East 57th St.—Paintings by Paul Henry, to March 22nd.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of fine prints of the year 1929 and lithographs by Currier and Ives, through March.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Exhibition of oil paintings by Jean Jacques Pfister, through March 16th. Contemporary American art.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

The Junior League, 221 East 71st St.—Exhibition French oils and American water colors by contemporary artists, to March 15th.

Kennedy Galleries, 785 Fifth Ave.—Exhibition of etchings by Levan West and collection of English sporting prints, through March.

Keppel Galleries, 16 East 57th St.—Exhibition of portrait engravings, through March.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 375 Madison Ave.—Exhibition of new prints by American etchers, to March 15th. Landscapes by Ruston Vieaji, March 17th to 29th.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Jan Kleykamp Galleries, 5 East 54th St.—Primitive negro art.

Knoedler Galleries, 14 East 57th St.—Exhibition of paintings by Pascin, to March 22nd.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings by Guy Pene du Bois, to March 15th. Paintings by Marjorie Phillips, March 17th to 29th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Carnegie Playhouse, 146 West 57th St.—Paintings by Dorothy B. Jones, James N. Guy, Jerry Stavola and Armando D'Agostino.

Little Gallery, 29 West 56th St.—Exhibition of silver by modern American craftsmen and Lapparra of Paris, English reproductions and antique silver.

Macbeth Gallery, 15 East 57th St.—Original cartoons by Clare Briggs (shown by courtesy of the New York Herald Tribune Syndicate) and water colors by Gladys Brannigan, to March 17th. Landscapes by Chauncey F. Ryder and etchings by Thomas Handforth, March 18th to 31st.

Macy Galleries, 6th Floor, East Building.—Exhibition of works by Foujita and other moderns.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Memorial loan exhibition of the works of Arthur B. Davies and departmental exhibition of prints by Arthur B. Davies, through March 30th. Exhibition of the H. O. Havemeyer collection, through November 2nd. Greek embroideries, beginning March 17th. Prints (selected masterpieces) and prints by Winslow Homer continued.

Milch Galleries, 108 West 57th St.—Paintings by John Noble, to March 17th. Paintings by Alexander Warshawsky and Russian paintings by Irwin D. Hoffman, March 17th to 29th.

Montross Gallery, 26 East 56th St.—Special exhibition of paintings, drawings and dry points by Alexander Shilling, March 17th to April 5th.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Paintings and drawings by A. Shampianier, to March 24th.

Mural Gallery of Contemporary Art, 47 West 52nd St.—Exhibition of contemporary American art, including oils, water colors, prints and sculpture.

Museum of Modern Art, 730 Fifth Ave.—Exhibition of paintings by Paul Klee and Max Weber and of sculpture by Maillol and Lemberch, to March 30th.

Museum of Natural History, 77th Street and Eighth Ave.—Exhibition of modern ceramics and textiles by the Ceramic Society and Design Guild of New York, March 19th through April 2nd.

National Arts Club, 15 Gramercy Park.—Third annual exhibition by Junior Artist members of the Club.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Exhibition of watercolors and black and whites, to March 29th.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of paintings and gouaches by Max Weber, to March 29th.

The New School, 465 West 23rd St.—Exhibition of recent work of the Etchers Guild, March 17th to April 1st.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, to March, 1930. Room 321; exhibition of portraits in lithography, through March. Exhibition of 50 books of the year by the American Institute of Graphic Arts, Room 112.

New York School of Applied Design for Women, 100 Lexington Ave.—General exhibition.

Newark Museum, Newark, New Jersey.—Exhibition of floor coverings dating from primitive to modern times and a new group of costume dolls, to April 10th.

Newhouse Galleries, 11 East 57th St.—American paintings.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

O'Hana and de Cordova, Inc., 118 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Opportunity Gallery, The Art Center, 65 East 56th St.—Retrospective exhibition selected with the assistance of Mr. George S. Hellman from the works of exhibitors of the season, March 17th to April 14th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Ave.—Exhibition of portraits of famous persons, to March 15th. Sculptures by Franz Plunder, March 15th to 30th.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits of famous persons by well known sculptors.

The Potters' Shop, Inc., 755 Madison Ave.—Exhibition of Greenwich House Pottery, March 17th to April 1st.

Pratt Institute Art Gallery, Library Building, Ryerson Street, Brooklyn.—Exhibit of drawings by Frank Macintosh and sculpture by Allan Clark, to March 31st.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of contemporary French masters, to March 22nd.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of paintings by Emma Fordyce MacRae, to March 23rd.

Rosenbach Galleries, 15 East 51st St.—Exhibition of an XVIIIth century Aubusson tapestry, through March 22nd.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Exhibition of sculptures by Georg Lober, March 15th to April 5th.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Arthur Spaeth, Hotel Commodore, Suite 728.—Exhibition of early manuscripts, printed books and miniatures.

Marie Sterner Galleries, 11 East 57th St.—Exhibition of paintings by McCowan and Menker, March 15th to 28th.

The Union League Club, 1 East 39th St.—Exhibition of photographic portraits of prominent persons by Bob Davis, March 16th and 17th.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of paintings by Oudot, to March 22nd.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of needlework and Queen Anne walnut furniture.

Weyhe Gallery, 794 Lexington Ave.—Drawings by Rockwell Kent for *Moby Dick*, to March 15th. Recent paintings and drawings by Emil Ganso, March 17th to April 5th.

Whitney Studio Galleries, 10 West 8th St.—Exhibition of flower paintings and garden sculpture, March 17th to 31st.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of wood and bronze sculptures by Allan Clark, to March 15th. Paintings and watercolors by Walter Gay, March 24th to April 12th.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of important paintings, old and modern, through March.

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Signac, Utrillo, Vlaminck, Vuillard, etc.

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HAVEMEYER COLLECTION AT METROPOLITAN MUSEUM

Havemeyers Paid Small Sums For Masterpieces

Georges Durand-Ruel Quotes Prices Paid Twenty or Thirty Years Ago for Pictures Now Appraised in Six Figures.

The majority of the pictures in the recent Havemeyer gift to the Metropolitan Museum were purchased by Mrs. Havemeyer from the firm of Durand-Ruel. The firm's records, which go back to 1803, include those of more than one hundred pictures bought by Mrs. Havemeyer. Not all of these pictures were given to the Museum, some have been retained by the family and a few are to be sold at auction next month, but of those now on exhibition at the Museum an astonishing majority came from this one firm.

In an interview with a member of THE ART NEWS's staff M. Georges Durand-Ruel, the present head of the firm, told of the collection's growth from the time when Mrs. Havemeyer as a young girl bought Degas drawings, and saved from her allowance to buy a Whistler, to the purchase at the Rouart sale of Degas's "Danseuses à la barre" for \$98,000.

"Mrs. Havemeyer," M. Durand-Ruel said, "was one of the first to buy pictures by the Impressionists. At a time when this group of painters was generally despised she saw beauty in their work and gave to the collecting of paintings the same keen judgment and fine discrimination which she displayed in her purchases of classical and oriental art."

"She was fortunate in having Miss Cassatt as an adviser and the collection owes much to her. She was the friend of those painters who were making history; she saw all of their pictures and chose many of the best for the collection."

"The majority of the paintings were bought thirty or more years ago when, except for those by the most famous salonists, no contemporary pictures commanded high prices and even fine Rembrandts went begging at \$50,000. Her Manets, all of them superb, were bought at prices which seem ridiculous today. For 'In the Boat,' a picture which would be worth more than \$100,000 today, Mrs. Havemeyer paid only



"VIEW OF TOLEDO"

By EL GRECO

\$11,000. 'Torrero saluant,' a very great picture, was purchased for \$8,000 and 'Jeune homme en costume de Majo' for \$10,000. The 'Dead Christ with Angels,' which was loaned to the Museum some years ago, cost \$17,000 and 'Mlle. Victorine in the Costume of an Espada,' \$15,000. All of these are life-size canvases and among Manet's finest pictures. The five, for which the Havemeyers paid only \$61,000, would be worth at least \$500,000 today.

"Except for the famous 'Danseuses à la barre,' for which \$98,000 was paid

at auction, none of the paintings and pastels by Degas cost a fraction of their present value. 'L'Attente,' one of his most famous pictures, was bought in 1895 for \$8,000. 'Lecon de danse,' for \$7,500, 'The Pout' for \$4,500 and others for correspondingly low prices. It must of course be remembered that these were high prices then. Mrs. Havemeyer was no bargain hunter in quality. The picture for which she paid \$98,000 cost its original owner only 500 francs and yet this is only one of many pictures by the Impres-

sionists whose value has had phenomenal increases. At an auction sale in 1875, the first at which paintings by Monet and Renoir appeared, paintings by both masters were sold for as little as \$20. One of these, a Renoir, was recently sold in New York for \$125,000.

"The 500 franc Degas, the 'Danseuse à la barre,' now in the Museum, had an interesting history. Rouart purchased a picture by Degas from a dealer in Paris and paid 500 francs for it. (Continued on page 41)

From Poverty to Riches at Metropolitan

Watchful Waiting Wins Once More and Museum Now Has Splendid Collection of XIXth Century French Pictures.

Only a capacious and quarrelsome fellow could find cause for complaint in the accession to the Metropolitan Museum of the paintings and works of art from the Havemeyer collection. There can be no complaint of the collection. Its quality is a continued source of amazement and delight and even those who knew it before its removal to the Museum will find things to surprise them. Never have the pictures, sculptures, the Chinese and Japanese paintings and screens been shown so well.

There has, however, been a belief that the policy of the Metropolitan Museum to watch and pray for bequests was neither the most dignified nor the one most likely to build splendid collections. It is true that no museum could hope to compete with all of the great private collectors and that every museum must be dependent upon gifts to some extent, but it should be possible for a great museum to be something more than a receptacle. Mistaken persons will always assume that because a museum has magnificent collections those who direct it must be leaders. They do not understand that a museum cannot become aware of any art form until private collectors have shown the way and prices have risen to a point beyond the museum's means.

Until the Havemeyer bequest was received the Metropolitan Museum had no adequate representation of XIXth century French painting. It is still wanting in Gauguins, Van Goghs and Seurats and has but two Renoirs. There is nothing, apart from prints, to indicate that it has heard of anything later. It is so busy amassing an educational deficit that it has no time to devote to the acquisition of pictures which might indicate to the public that the creation of art was not wholly a thing of the past. This protest is not a new one but it may be unexpected. Somewhat to its surprise the Museum now finds itself able to answer those who insisted that the XIXth century French school should be represented in its collections. Its famous policy has won another vic-

(Continued on page 41)

"ORPHEUS ASKING THE WAY TO HADES"

By NICOLAS POUSSIN

"CHRIST WITH THE SICK AROUND HIM, RECEIVING THE LITTLE CHILDREN" (THE "HUNDRED GUILDER PRINT")

By REMBRANDT



WILDENSTEIN & CO., INC.



THE BEGGER by MANET

647 FIFTH AVENUE, NEW YORK
57 RUE LA BOÉTIE, PARIS

PAUL ROSENBERG & COMPANY, INC.



"MAN WITH A ROSARY" By CRANACH THE ELDER



"PORTRAIT OF A MAN"



By HUGO VAN DER GOES "PORTRAIT OF A YOUNG MAN" By AGNOLO BRONZINO

SMALL SUMS PAID FOR MASTERPIECES

(Continued from page 33)

When Degas saw it he insisted that it was a poor picture and that he be allowed to fix it. He took it to his studio, worked on it, disliked and destroyed it. To Rouart he said, 'Choose

any other in my studio you like, for yours is ruined.' The collector picked the small picture for which Mrs. Havemeyer later paid the record auction price.

"For figure paintings by Corot, among the most valuable of his pictures today, Mrs. Havemeyer paid from \$4,000 to \$8,000. The famous 'Sodom' cost \$24,000. Monets, notably

the two beautiful flower pieces in the Museum, which would be worth at least \$30,000 each today, were purchased for \$3,000. 'The Poplars' sold for \$2,500 and the fine, early 'Boat' for \$1,000.

"The one Renoir painting in the collection, the portrait of a woman sitting near the seashore, is worth at least \$100,000 today and might very

well command an even higher price. Mrs. Havemeyer paid \$4,000 for it. Courbets were bought at prices under \$2,000 although one, the 'Woman with a Parrot,' cost \$12,000, and these prices are but small fractions of the present value of these pictures.

"Most of the Cezannes in the Havemeyer collection were purchased from Vollard so we have no record of the

prices paid but they could not have been large.

"The Havemeyers were as fortunate in the purchases of old masters as in those of modern art. Goya's 'Majas on the Balcony' was purchased for \$50,000, the Rembrandts for about the same price and El Greco's 'Cardinal Don Fernando' for \$45,000, a sensational

(Continued on page 41)

"HERMAN DOOMER, THE GILDER"

By REMBRANDT

"BOY WITH A GREYHOUND"

By PAOLO VERONESE





RENOIR
AU PIANO

DURAND-RUEL

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37 Avenue de Friedland - PARIS



"THE MAJAS ON THE BALCONY"

By GOYA



"CARDINAL DON FERNANDO NINO DE GUEVARA"

By EL GRECO

"THE SIBYL"

By JEAN BAPTISTE CAMILLE COROT



"THE POLISH EXILE—Mme. DE BRAYER"

By GUSTAVE COURBET



19th CENTURY

PAINTINGS



DANSEUSES

DEGAS

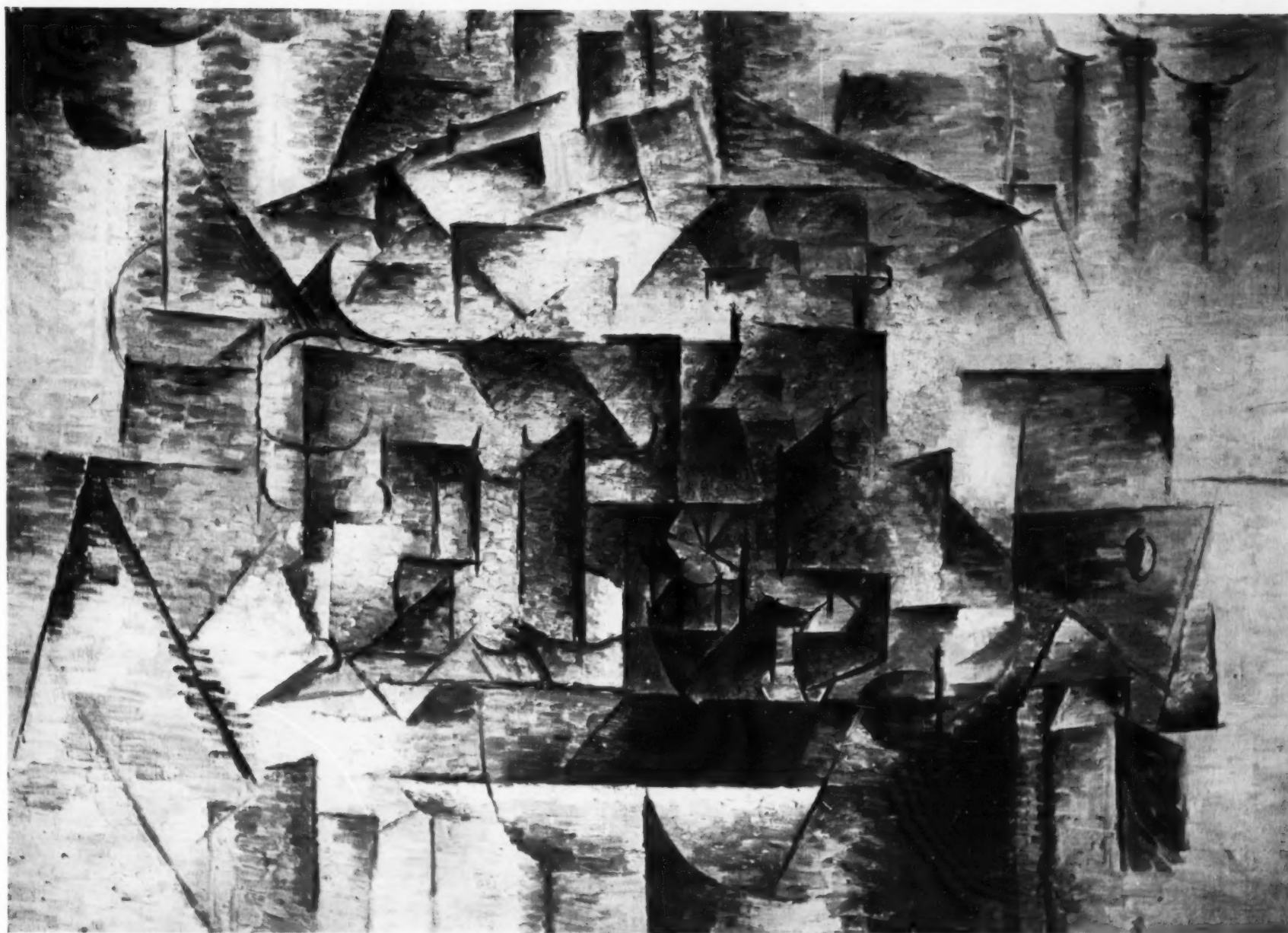
DE HAUKE

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20th CENTURY

PAINTINGS



STILL LIFE

PICASSO

ANNOUNCING
FOR APRIL
AN EXHIBITION OF
CUBISM

DE HAUKE

3 EAST 51
NEW YORK



"PINK AND GREEN"

By EDGAR DEGAS



"AT THE MILLINER'S"

By EDGAR DEGAS

"MLLE. VICTORINE IN THE COSTUME OF AN ESPADA"

By EDOUARD MANET



"TORERO SALUTING"

By EDOUARD MANET





"THE REHEARSAL ON THE STAGE"

By EDGAR DEGAS



"DANCERS PRACTISING AT THE BAR"

By EDGAR DEGAS

SMALL SUMS PAID FOR MASTER PIECES

(Continued from page 35)
price in 1904. The 'Toledo,' also by

Greco, now considered one of the finest and most valuable paintings in the collection, cost only \$14,000. The Bronzino portrait was \$40,000, the fine Hals portraits \$9,000 each and the de Hooch, one of his best pictures, \$52,000.

"It is almost impossible to estimate the present value of the collection but it would be conservative to say that it had increased ten times in value since its formation."

POVERTY TO RICHES AT METROPOLITAN

(Continued from page 33)
tory and it will probably be less inclined than ever to venture upon the

troubled seas of collecting in its own right. Which is too bad.

Whether or not the Metropolitan deserves a fine collection of XIXth century painting is, after all, a comparatively minor matter. The impor-
(Continued from page 49)

"THE SOURCE"

By GUSTAVE COURBET

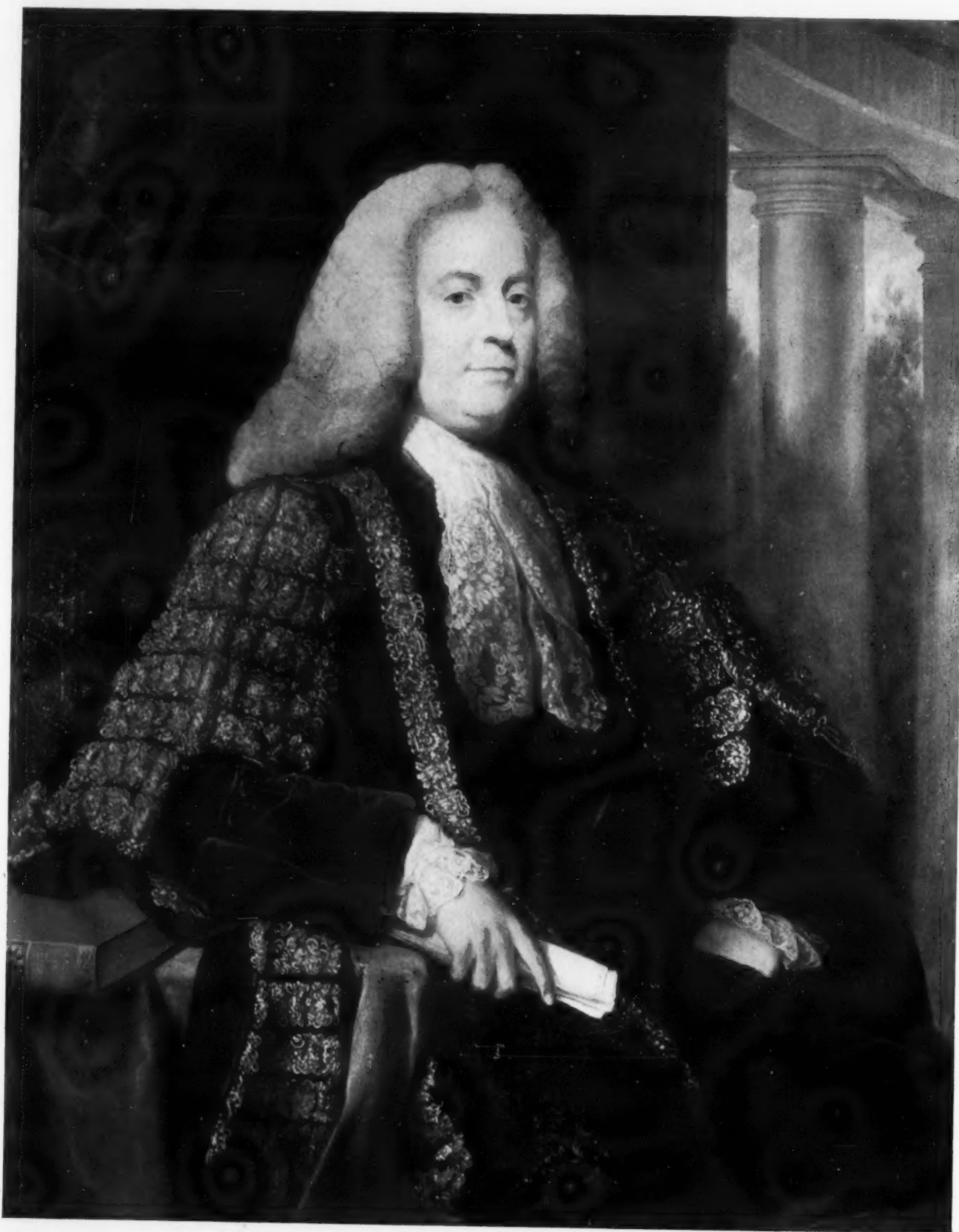


"THE MUSE—COMEDY"

By JEAN BAPTISTE CAMILLE COROT



JOHN LEVY GALLERIES



"RT. HON. ANTHONY MALONE," BY SIR JOSHUA REYNOLDS
50" x 40"

PAINTINGS

*XVIIIth Century Portraits, Barbizon, Dutch
Modern French, American*

NEW YORK: 559 Fifth Avenue

PARIS

Havemeyer Collection Now At Metropolitan

(Continued from page 41)

tant thing is that the collection is there where all may see and enjoy it. Moreover, it should be seen while it is still shown as a unit and its fine quality is not dissipated among the other collections, for never in New York has a group of old and modern masters been shown in which each picture was of such outstanding quality. Any one of the nearly one hundred pictures would have been a fine addition to the Museum's collections.

Greater interest will naturally attach to the later pictures for although the older things are superb, many of them can be paralleled by those in other bequests or gifts. The six Rembrandt portraits and eight drawings are notable additions to an already good collection and provide examples of Rembrandt's early work, in which the existing collections were weak. The de Hoogh, the Hals portraits, Hugo van der Goes, Bronzino and Veronese would each deserve a long article if given singly.

The five Goyas and two El Grecos will be an immeasurable benefit to the Museum's Spanish collections. Two of the Goyas, the "Majas on the Balcony" and the "City on a Rock," are of especial interest since they illustrate phases of his genius quite distinct from that of the more usual portraits or grotesqueries. The Majas are gay and delightful, brilliantly painted and graciously composed. The City is fantastic, full of that lively imagination which so often suggests the supernatural in Goya's pictures.

El Greco's "Toledo" is probably the most famous of his landscapes and must be reckoned as one of the really great pictures in the world. In it are combined tremendous and sinister drama and masterly painting which has seldom been equaled. It is an unforgettable picture and its rugged masses of hills and buildings and tortuous sky seem to burn with dark fire. The portrait of Cardinal Don Fernando Niño de Quevara is also superb both as a portrait and a picture. These two paintings, with those already in the Museum's collections, make a group of El Grecos which is probably unrivaled except in Spain.

The appreciation of El Greco in modern times developed almost contemporaneously with that of the XIXth century painters and, though he painted more than three hundred years ago, his work has been so closely associated with the modern school that it seems to belong more to the XIXth and XXth centuries than to the XVIth and XVIIth. His amazing pictures in the Havemeyer collection serve as a rallying point for the XIXth century painters. The test is severe and not all, even of the Havemeyer pictures, survive. Weaknesses which



"MAN WITH A STRAW HAT"

By PAUL CEZANNE

might otherwise pass unnoticed become apparent but the fact that the collection is not completely dominated by the El Grecos is a high tribute to its quality.

But it is much easier to make comparisons or attempt to measure quality away from the pictures. At the exhibition the galleries are too dazzling and the pleasure that each picture

gives is much more real and has much more importance than any hypersensitive balancing. It does not matter that the pictures are not equally great. It is impossible that they should be,

but there is not one negligible thing in the collection, not one which is not a really fine picture.

One of the most brilliant groups is that of the eight paintings and three pastels by Manet. Several of them are life size, full length figures, superbly painted, vivid portraits. "In a Boat" is one of the finest and its bright color is like a patch of sunlight on the wall.

Mrs. Havemeyer's Degas were internationally famous and those in the gift to the Museum include many of his finest pictures. There are the famous "Dancers at the Bar," "The Foyer," "The Pout," "Rehearsal," "Woman with Chrysanthemums." Altogether there are thirty-six pictures in various media, probably as splendid a collection as exists anywhere. In addition to these there are sixty-nine bronze reproductions of his studies in wax of dancers and horses. Only the more graceful side of Degas is displayed here and the pictures are those in which the cruel realism of many of his works is tempered by admiration for the silvery lights and delicate textures of ballet costumes, the colors of flowers or hats or graceful poses.

Courbet is represented by twenty fine pictures which include a number of portraits and several nudes. Both because of the quality of his pictures and the recognition given to a painter whose fame has been somewhat obscured by his more sensational contemporaries, Courbet's group is one of the most welcome. The addition of several of Corot's finest figure paintings is also of great value to the Museum's collections. There are nine of these and, with the one only recently presented from the Senff collection, the Museum can now correct the impression which it formerly gave that Corot painted only feathery landscapes. Monet's eight pictures include both early paintings and those of his middle period. The "Green Wave" is a fine, early work, stronger in design than many of his canvases, and the two flower pictures are among his best. Renoir is represented by only one painting, but that is superb.

In his *Bulletin* article on the collection, Mr. Burroughs writes that "many visitors will be surprised to find so important a group of paintings as nearly in the spirit of the present day as the five Cézannes." Since Mrs. Havemeyer's Cézannes were famous, the surprising thing must be either to find them in the Museum, a surprise quite justified by its former neglect of this master, or else that things "nearly in the spirit of the present day" should have been permitted to enter. In any case, here they are. It would be pleasant to write that Cézanne, like the other painters whose work is included, is splendidly represented but the pictures, although good, do not include any of his masterpieces. The "Man with a Straw Hat" is great only in spots and his landscapes, fine as they are, have been surpassed. The still life is also one of his less powerful canvases.

Among other especially notable pictures in the collection are two Poussin landscapes, four paintings by Mary Cassatt and one by Daumier.

(Continued on page 45)

"LANDSCAPE"

By PAUL CEZANNE

"L'ESTAQUE"

By PAUL CEZANNE



NEWHOUSE GALLERIES



PORTRAIT OF MRS. NICHOLAS

by GEORGE ROMNEY

OLD AND MODERN PAINTINGS

11 EAST 57th STREET

New York

484 N. KINGSHIGHWAY

St. Louis



"IN A BOAT"

By EDOUARD MANET

Prints, Oriental And Classical Collections

Continued from page 43
From the Bulletin of the Metropolitan
Museum of Art
EUROPEAN AND AMERICAN
PRINTS
The European prints given to the

Museum as part of the Havemeyer Collection were selected with a view to strengthening the Museum's collections without adding unnecessary duplicates. Thus, although the gift is beyond any question the most important that has ever been made to the Print Room, it is actually far from being representative of either the extent or the interest of the original collection as formed by Mr. and Mrs. H. O. Havemeyer. To describe these

prints in a single article of this length is impossible, as not only are there one hundred and eighty-two of them, ranging from Dürer and Beham, through Rembrandt, Van Dyck and Claude, down to the work of some of our contemporaries, but also a bound volume containing twenty-nine lithographs by Gavarni.

Beyond any possible doubt the most important single group among these prints is formed by the thirty-four

etchings and drypoints by Rembrandt. Chief among these is a marvelous impression of the second state of "Christ Healing the Sick" (i.e., the "Hundred Guilder Print"). The paper on which it is printed gives a glow and a life to the wonderful chiaroscuro of the composition which, taken in conjunction with the beauty and earliness of the impression (for it was printed before there had been any wear of even the tenderest of the many drypoint lines),

makes the Havemeyer print quite unforgettable. As will be understood when it is said that this impression before coming into the possession of Mr. and Mrs. Havemeyer belonged successively to such distinguished collections as those of Rechberger, Fries, Verstolk, Price and Fisher, it can be taken as a model for everything the plate had to yield. Surely it is one of the few supreme impressions from
(Continued on page 47)

"LA BOUDERIE"

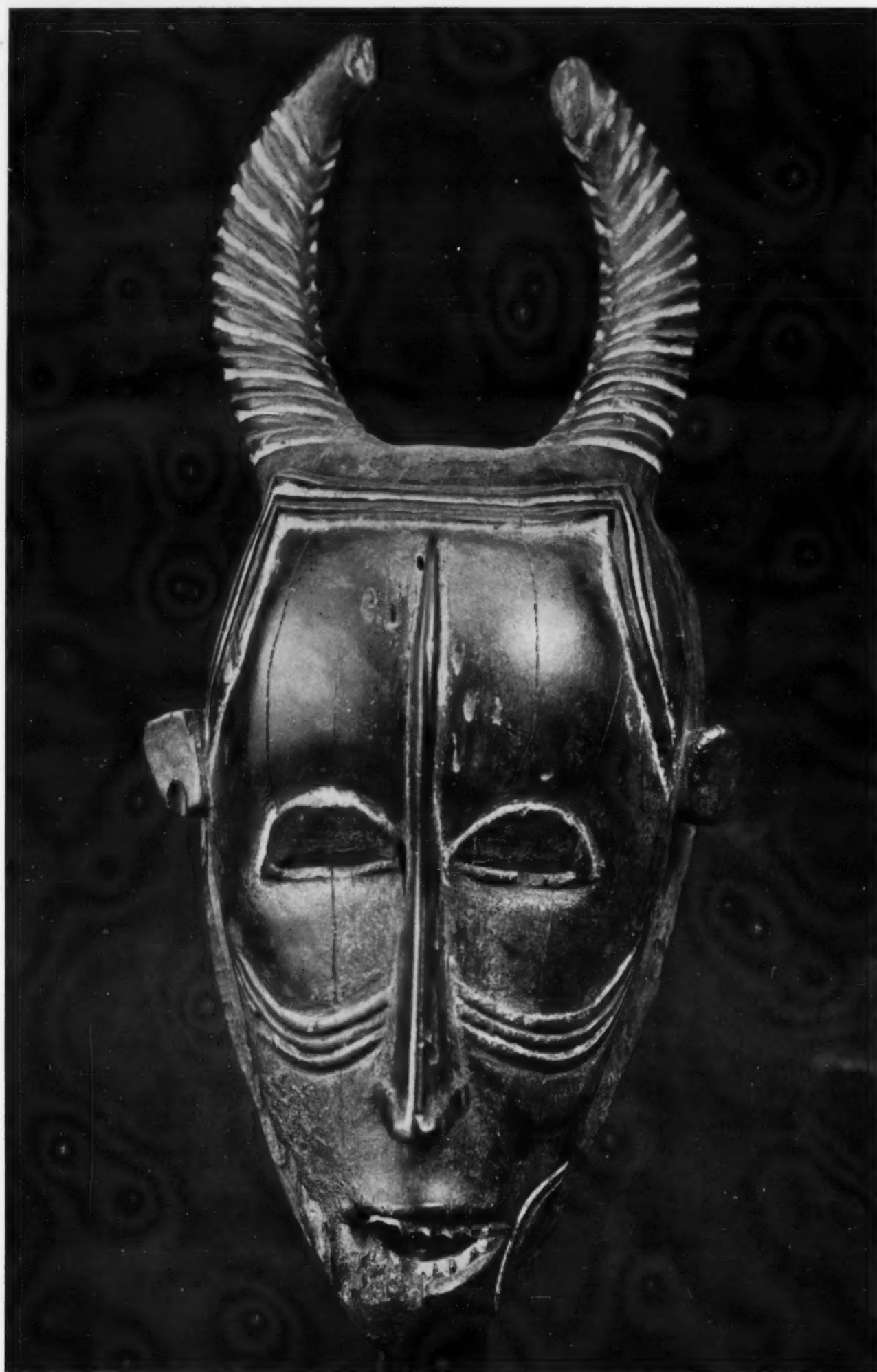
By EDGAR DEGAS



"THE WOMAN WITH THE MIRROR"

By GUSTAVE COURBET





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VALENTINE GALLERY

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EXHIBITION AFRICAN SCULPTURES**MARCH 24th TO APRIL 12th**



"BY THE SEASHORE"

By PIERRE AUGUSTE RENOIR

Prints, Oriental And Classical Collections

(Continued from page 45)

what generations of careful collectors have come to regard as the greatest of all etched plates. It is a print which in every sense of the word must be regarded as a major work of art, one of the most precious possessions of the Museum.

Among the other Rembrandts are such famous portraits as the "Young Haaring" (Rechberger, Buccleuch), the Clement de Jonghe, Jan Asselyn, and "Rembrandt Leaning on a Stone Sill," all in their first states, the "Old Haaring" (Barnard) and "Rembrandt with a Plumed Cap" (Paar) in their second states, and the Jan Six in its third. Among the etched landscapes are an incredibly fine "Three Trees" (Morrison), "The Omval," and the "Cottage with a White Paling" (Didot). Among the drypoint landscapes are those with a "Square Tower, with a Road beside a Canal" (Esdaile, Morrison), and the "Three Gabled Cottages beside a Road." Of the figure subjects there may be mentioned the "Jewish Bride," in its first state (Buccleuch, Hawkins, Aylesford), the "Young Man in a Velvet Cap," and the "Old Man Shading His Eyes with His Hand." The nudes are represented only by the "Negress Lying Down" (Haden). The biblical subjects include, in addition to the "Hundred Guilder Print," the "Christ Preaching" (i.e., "La Petite Tombe"), the "Jews in Synagogue" (Aylesford, Hawkins, Buccleuch), and the "Return from the Temple."

By Dürer there is only an extraordinary impression of "The Coat of Arms with the Skull," printed on a lovely sheet of the most beautiful old ivory color. Could one have but a single Dürer one could not make a more felicitous choice than this. His pupil Beham is shown at his best by the "Es ist kalt Weter" and "Das schadet nit."

Van Dyck's hand is shown in the first states of the portraits of the Baron Le Roy, Lucas Vorsterman, Jan de Wael, and the distinguished self-portrait; that of Claude le Lorrain in "La Danse sous les arbres," "Le Port de mer à la grosse tour," and "Le Départ pour les champs."

After these older men there comes a jump in time to Turner, the great Englishman, by whom there are three etchings and four mezzotints from the Liber Studiorum, and the Frenchman Géricault, by whom we have five lithographs of great interest.

Middle XIXth century etching is represented among other things by two etchings by Corot, a trial proof of Haden's "Scotch Firs, Inveroran," Millet's "Gleaners," and the following prints by Meryon: "Le Stryge, Saint-Etienne-du-Mont," "La Tour de l'horloge," "Le Pont-au-change," "La Pompe Notre-Dame," and "L'Abside de Notre-Dame."

In addition to the lithographs by Géricault, there are Daumier's "Enfoncé Lafayette"; Delacroix's "Tigre royal" and "Lion de l'Atlas"; a group

(Continued on page 49)

"THE SOURCE OF THE LOUE"

By GUSTAVE COURBET

"THE GREEN WAVE"

By CLAUDE MONET



BACHSTITZ

INC.

Ritz-Carlton Hotel, New York



Portrait of Mrs. Tyrill by Sir Thomas Lawrence

Canvas: 30 x 25 inches

Since 1803 the property of the Tyrill family.
Literature: Sir Walter Armstrong, "Sir Thomas Lawrence," p. 167

Mr. K. W. Bachstitz has just arrived
in New York with a few paintings and
works of art of highest importance.

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11 SURINAMESTRASST



"STILL LIFE"

By PAUL CEZANNE

Prints, Oriental And Classical Collections

(Continued from page 47)

of Gavarnis that justifies the high esteem in which he has been held by so many sensitive connoisseurs; and six Whistlers, of which particular mention is due the very rare and beautiful color print of the "Draped Figure Reclining."

By Degas there are five etchings, two variants of the portrait of Joseph Tourny, the self-portrait, the Loges d'actrices, and the unique impression of a girl's head seen in profile ("Buste de femme"). There is also a meltingly lovely monotype in black and white of a "Girl Tying Her Shoe."

Miss Mary Cassatt, in addition to being the most important woman artist of modern times, was not only a life-long, but the beloved and intimate, friend of Mrs. Havemeyer. It is peculiarly fitting, therefore, that she should be represented in the collection by twenty-three of her charming prints, among which there are five of the rare and lovely color etchings that were not included in the famous set of ten color prints. One of these is the delightful woman and child in a boat, "Feeding the Ducks," of which we have not only a most brilliant proof in color but an impression in black and white of a very early trial state.

Among the living artists represented in the collection are Frank Short, Marius Bauer (an important group of twenty-five), Charles A. Platt, D. Y. Cameron, Dodd, Hoyton, West and Arms.

Other than by giving such an abbreviated list of these prints as that which precedes, there is no way of describing them short of a series of essays in which they could be severally discussed. With prints which for generations have been famous the world over, there are some which as yet have had no chance to show their mettle in the struggle for fame, and others so different from one another in everything but their mere technical



"COROT SKETCHING AT VILLE D'AVRAY"

By HONORE DAUMIER

classification that they have almost literally nothing in common.

Notwithstanding the great importance, beauty, and rarity of most of these prints, perhaps the most interesting thing about the collection as a whole, so large, so varied, and so adventurous, is that it should have been put together by two people whose principal preoccupations lay in different and far-removed fields of collecting. The moral contained in this bleak statement is so warm and so obvious that it needs no pointing.

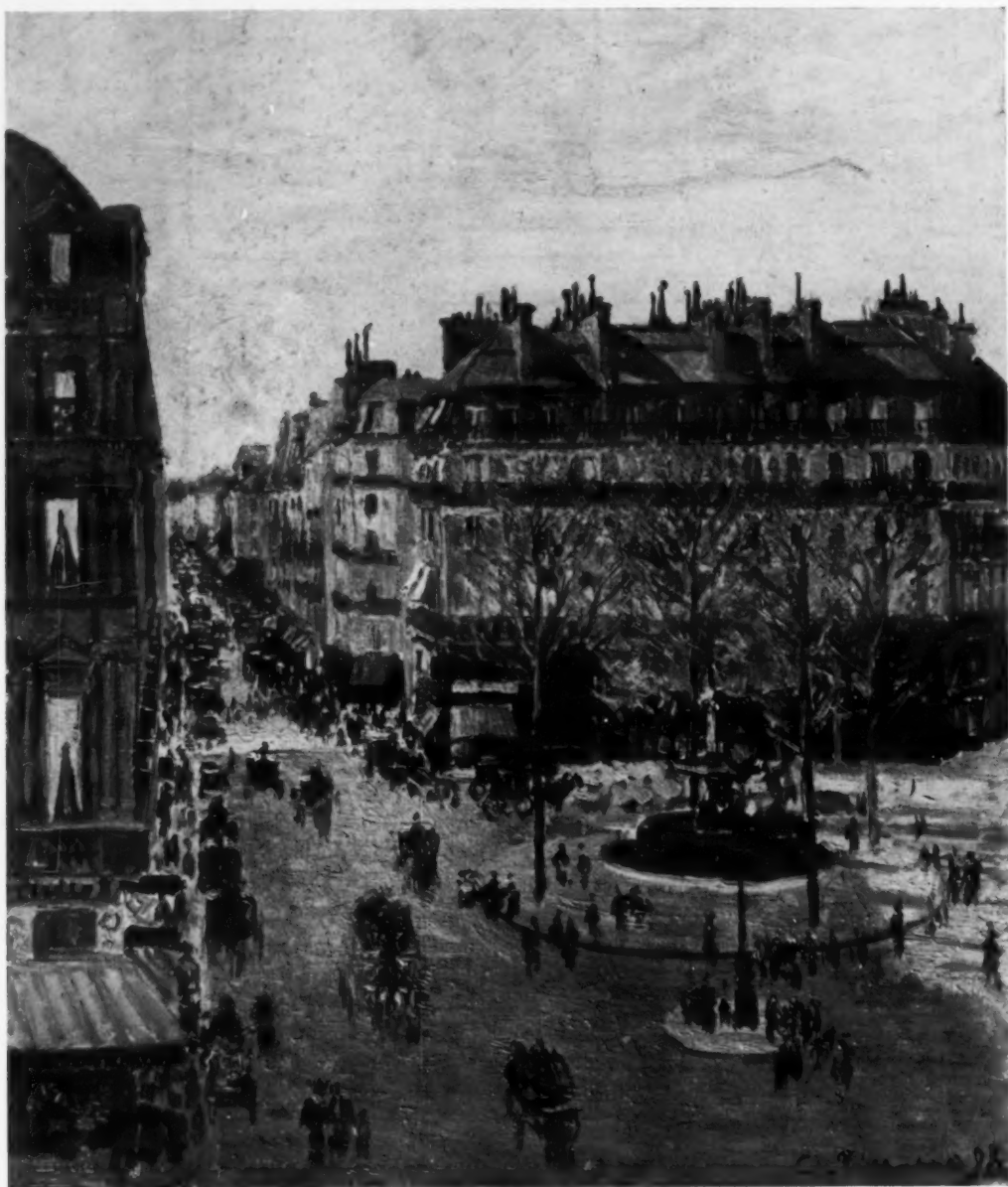
EUROPEAN AND NEAR EASTERN DECORATIVE ARTS

The mediaeval and Renaissance sculptures constitute a most welcome group of accessions. Of notable interest are the two stone heads, fragments of life-size statues representing kings. One dates from the late XIIIth or early XIIIth century; the other, from the XIIIth century. Both are superb examples of French sculpture of a period when fresh observation of nature was gradually transforming the earlier conventions. Rhenish of the late XIIIth or early XIVth century, the upper half of a stone statue representing one of the Foolish Virgins reveals a more restless, dramatic spirit. The crown slightly awry and the posture of the right arm, which originally held an inverted lamp, permit the identification of the subject represented.

Two marble reliefs of the Virgin and Child take us across the Alps to Italy, where a twofold enthusiasm, for nature and for classical antiquity, gave rise to the Renaissance style. One of the reliefs is an early work by the Florentine master, Mino da Fiesole (1431-1484); the other, a typical work of Tommaso Flamberti, the so-called Master of the Marble Madonnas, who was active between 1480 and 1525. Among the sculptors of quattrocento Florence, Mino holds an eminent position; thoroughly characteristic of his exquisite, gracious style is the delicate modeling of the Havemeyer relief. Without Mino's genius, Flamberti echoes pleasantly the achievements of more gifted masters.

In France, the waning Gothic tradition was succeeded in the XVIth century by emulation of Italian sculpture in the grand style of the High Renaissance.

(Continued on page 53)



RUE ST. HONORÉ by C. PISSARRO



ENTREACTE by EDY LEGRAND

GALLERIES of MARIE STERNER

11 EAST 57th STREET

NEW YORK



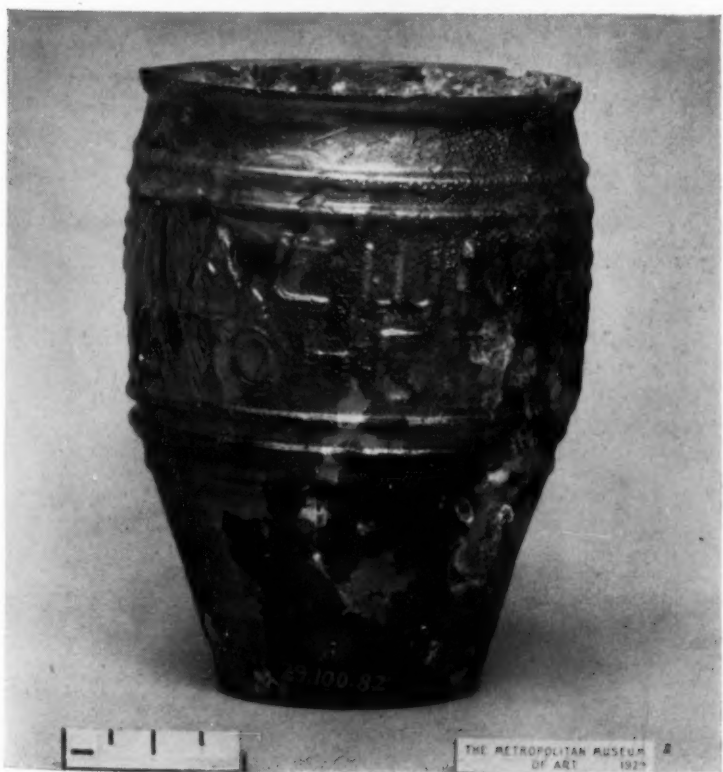
KUAN YIN, STONE, T'ANG DYNASTY



"A LADY AND CHILD AT NIGHT CATCHING FIREFLIES"

By YUSHOSAI CHOKI

SIDONIAN CUP, MOULDED GLASS, INSCRIBED "IASON MADE IT" AND LET THE BUYER REMEMBER" OR "LET THE BUYER BE REMEMBERED"



TERRA COTTA BOWL COVERED WITH GREEN GLAZE, 1ST CENTURY B. C. TO 1ST CENTURY A. D.





LADY PLAYING A MUSICAL INSTRUMENT, JAPANESE, SCHOOL OF MATAHEI



KUAN YIN, STONE, T'ANG DYNASTY

LUSTERED EARTHENWARE DISH, VALENCIA, XVTH CENTURY



"THE COAT OF ARMS 'WITH THE SKULL'"

By ALBRECHT DURER



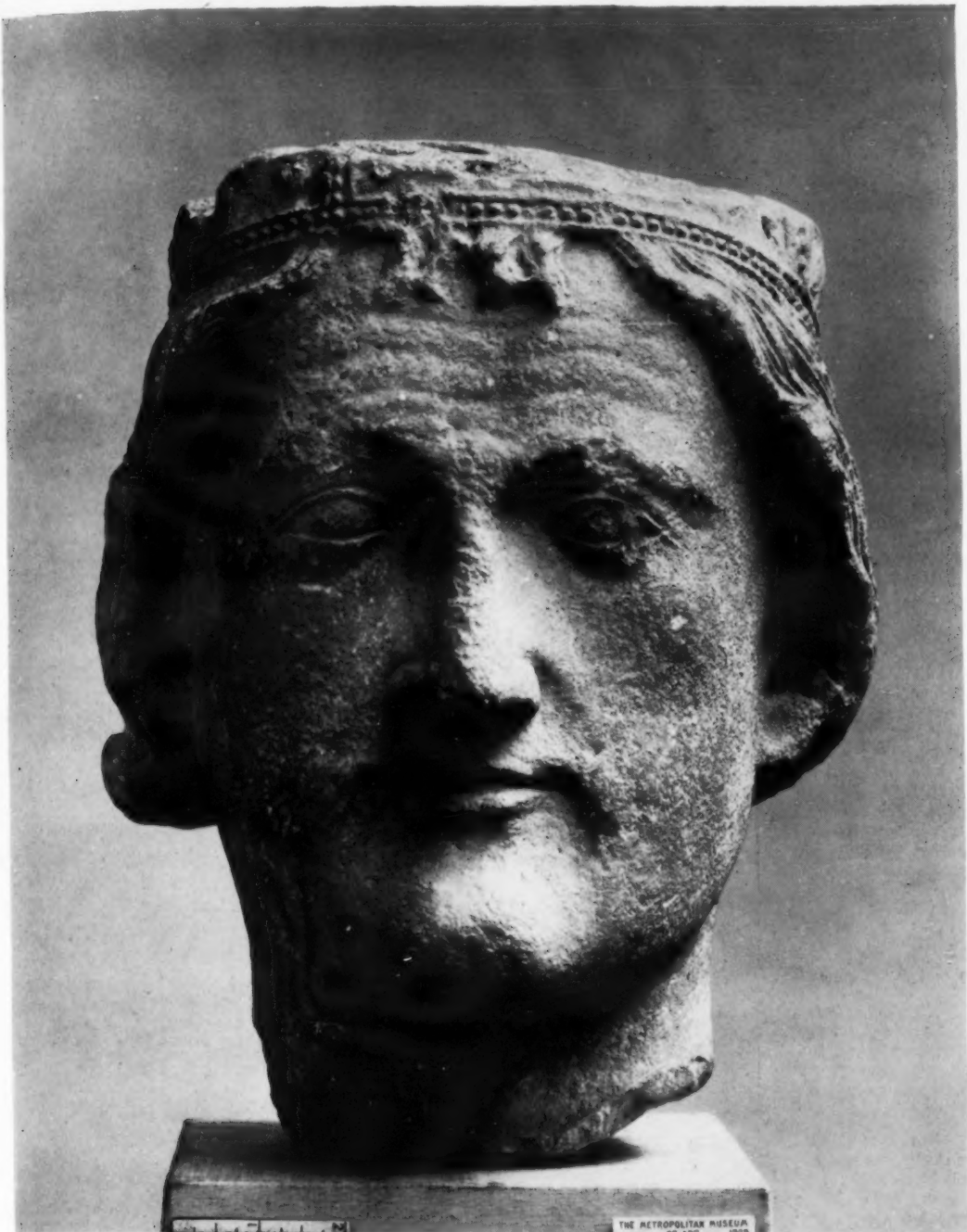
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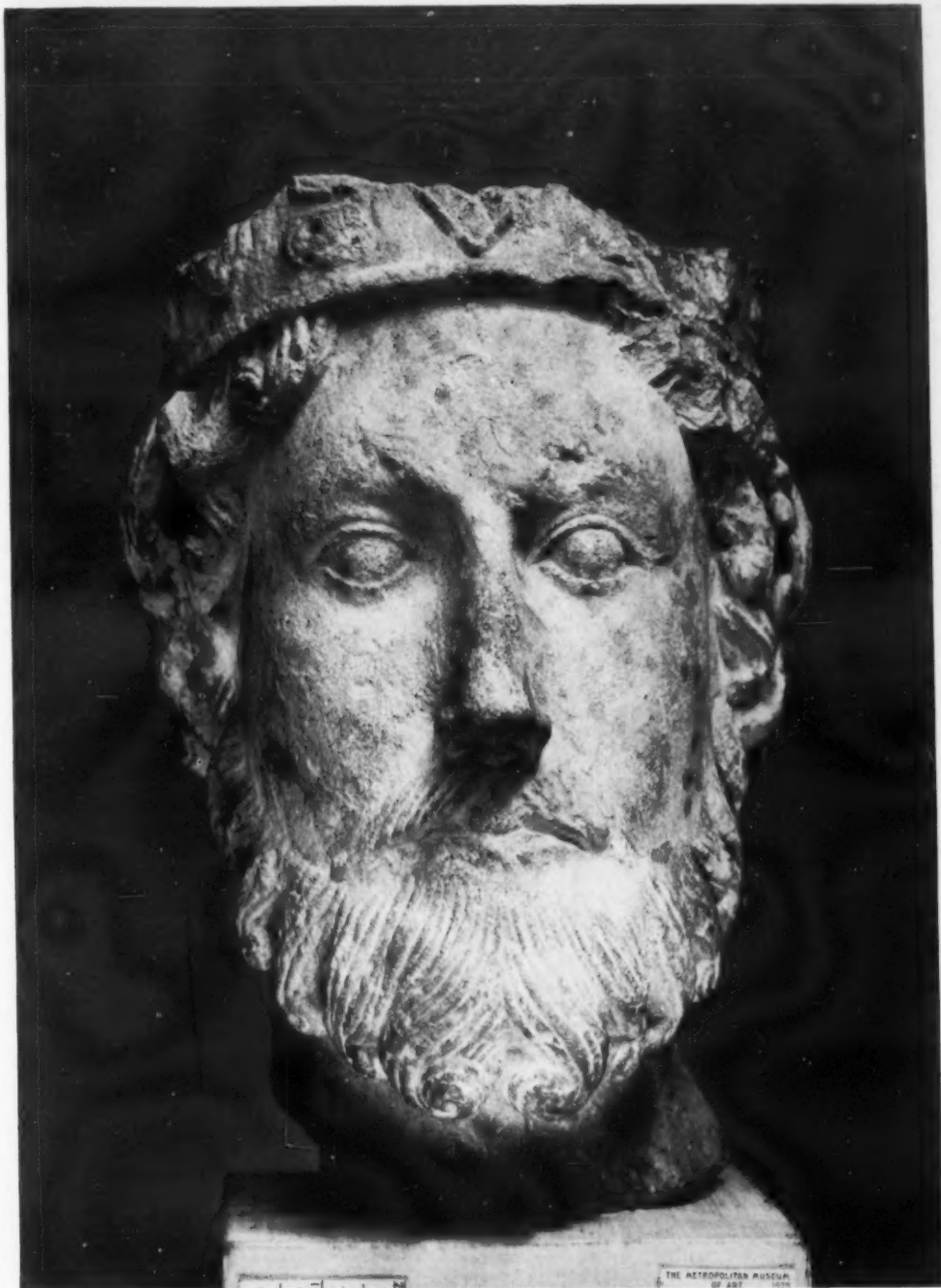
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HEAD OF A KING, XIIIth CENTURY



HEAD OF A KING, LATE XIIIth OR EARLY XIVth CENTURY

Prints, Oriental And Classical Collections

(Continued from page 49)

sance. In the work of the great French masters of this period an essentially national style developed, elegant but virile, sophisticated but not decadent. These qualities characterize the third Renaissance sculpture in the Havemeyer collection, a life-size statue in painted terracotta of the Virgin and Child, dating from the late XVth or early XVIth century. Also French are two large bronzes of river gods, the Nile and the Tiber, copied from the antique. They are mounted on their original pedestals of shell and brass inlay in the style of Boulle.

The beautiful lustered earthenware produced in Spain, chiefly at Valencia, in the XVth, XVIth and XVIIth centuries is represented in the collection by an important group of seventeen representative specimens. Of exceptional rarity are the four XVth century pieces, one of which bears the arms of the Medici of Florence. With these may be noted an important example of the tin-enameled ware decorated in manganese and green, made at Paterna in the XIVth century. Our plate is ornamented with coats of arms and star motives within compartments formed by interlacing bands.

Venetian glassware of the early Renaissance period is excessively rare. The Havemeyer collection includes an unusual specimen in the form of a small beaker of about 1500, decorated with gilding and enamel. Another remarkable Venetian piece is a tazza of about 1550 to 1600 with painted and gilded decoration under the glass. The splendor of Italian textiles in the Renaissance is vividly brought to mind by a sumptuous XVth century cope of cut velvet.

The Near Eastern objects in the Havemeyer collection are a valuable



VIRGIN AND CHILD

By MINO DA FIESOLE

All of the photographs of the paintings and works of art in the Havemeyer collection are reproduced by courtesy of the Metropolitan Museum of Art.

addition to our collections. The Persian pottery consists of eighteen very fine specimens: seven XIIIth century bowls of rare type—namely, glazed earthenware with bird, animal, and fish motives modeled in low relief and painted in colors; a large bowl of the same period with a freely drawn bird in blue; a plate of the XIIIth or XIVth century incised with a lively design of a rabbit; four examples of the colorful turquoise blue ware of the XIIIth or XIVth century; four charming specimens of the white-glazed ware with pierced decoration showing Chinese influence, which dates from the XIIIth and XIVth centuries; and a perfect Gomburza bowl of the XVth century with a delicately drawn design. In addition to the pottery, there are three handsome pages from a XIIIth century Egyptian Arabic Koran; two pages from a XIVth century Persian copy of the Shah-namah ("Book of Kings"), each with a boldly painted miniature in the style of the Mongol school; and two fine Indian colored drawings of the early XVth century in the Mughal style, one, a portrait of Akbar, the other of Jahangir.

FAR EASTERN ART

It is not surprising that collectors so quick to appreciate the paintings of the French Impressionists should be interested also in the art of the Far East, in which the Impressionists themselves were interested, but the increasing popularity of the French painters has caused practically everybody to lose track of the fact that Mr. and Mrs. H. O. Havemeyer possessed one of the few great collections of Japanese art in America, as well as one of the great collections of Chinese art. The importance of the gift for the Department of Far Eastern Art can scarcely be overestimated. It is a remarkably representative collection, including Japanese painting (scrolls and screens), prints, ceramics, lacquers, and textiles; Chinese sculpture, painting, ceramics, lacquers, textiles, and bronzes.

CLASSICAL ART

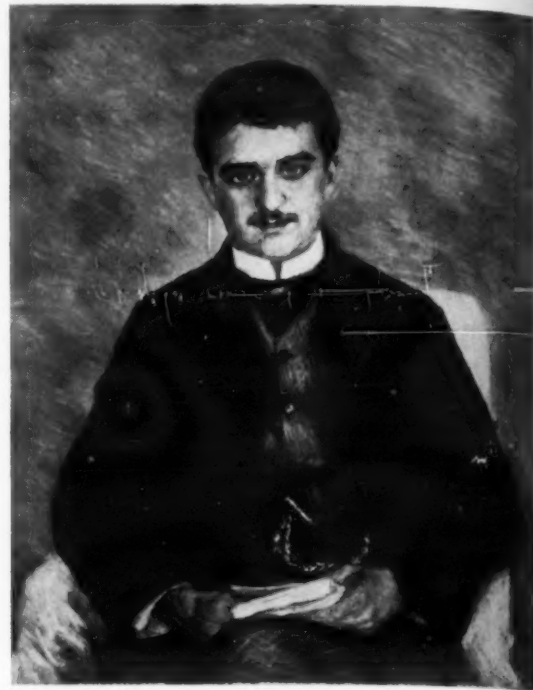
The Classical Department has received as its share of the Havemeyer (Continued on page 54)



M. PAUL DURAND-RUEL



MM. CHARLES AND GEORGE DURAND-RUEL



M. JOSEPH DURAND-RUEL

These portraits of four members of the Durand-Ruel family were painted by Renoir. M. George Durand-Ruel is now head of the famous art firm.

Prints, Oriental And Classical Collections

(Continued from page 53)

bequest nineteen pieces of glass, two glazed terracotta bowls, and one bronze helmet (Gallery A 23). The glass represents a selection made from a rich collection, so that each piece is a choice example of its kind. Together they give an excellent picture of the variety of techniques, shapes, and colors employed by the ancient glass-maker. All are of Roman date except one Greek ointment vase. As an outstanding example we may mention a Sidonian cup of the 1st century B.C. or A.D. It is inscribed on one side "Iason made it", on the other words which may be translated either "Let the buyer remember," that is, our "Be ware of imitations," or, more probably, "Let the buyer be remembered" (i.e., by the gods), following a late usage current in contemporary dedications in Syria and elsewhere. The cup is an exact duplicate of one lent us by J. P. Morgan and was evidently blown in the same mold. Other important pieces are a molded cup in the

form of a human head, in fine preservation, a bottle with a decoration in red enamel color, a graceful cup with applied threads of blue glass, and two pieces of banded mosaic glass.

The two green-glazed bowls are fine specimens of this rare ware, especially interesting on account of its employment of lead glaze at this comparatively early period (1st century A.D., i.e., synchronous with the Chinese pottery of the Han period, which has similar glazes).

The bronze helmet is of the Corinthian type, a beautiful early example dating from the VIIth century B.C. The holes around the edge served for the attachment of the lining.

EGYPTIAN ART

The quality of the two Egyptian objects in the Havemeyer bequest is in keeping with the high standards set by the rest of the collection. Both pieces are stone sculpture, one a complete statuette, the other a fragment of a small statue. The statuette is a good example, typical of funerary figures of the XIIIth Dynasty, and represents a man, Khnumhotep by name, wrapped in a long cloak, squatting in the traditional posture of the scribe. An inscription prays the god Ptah-Sokar to provide for his soul.

The other piece, though a mere frag-

ment, is of much greater importance, for its high quality as portrait sculpture is immediately apparent. The characteristics which set Egyptian art apart from that of other times and places are so marked that they often serve to obscure rather than to reveal the merits of a particular example of painting or sculpture. This factor is almost always present in royal statues where, in addition to absolute frontality, the presence of the striped headcloth or one of the curious crowns is likely to distract the attention from the modeling of the face. Indeed, unless one is so familiar with these features as to feel that they are a natural setting it is necessary to "imagine them away" in order properly to appreciate the object as a work of art.

Chance has done this for us in the case of the fragment in question. A fracture has carried away all the headcloth except a small piece at each side of the brow. Otherwise nothing remains except the face and a part of the neck. The portrait of a man is before us, and as we look upon it we are compelled to admire the mastery with which the sculptor has expressed the forceful character of a man rather than to see just another head of an Egyptian king.

Portraiture in sculpture was carried to a high plane during the XIIth Dynasty and we are able to identify this head as that of Amen-em-het III, who reigned from 1849 to 1801 B.C. It is carved out of figured gray marble and is one-third life-size.

Roerich Museum To Sell Many Old Paintings

The February 15th number of THE ART NEWS contained an account of the pictures in the Roerich sale, written by Mr. Frank Jewett Mather, Jr. Since several of the paintings specially mentioned and praised by Mr. Mather were illustrated at that time it is probable that further comment upon the quality of the collection and the attributions of the pictures is hardly necessary. Mr. Mather's article has now appeared as the foreword to the sale catalogue.

In the limited space of a newspaper article it was impossible to illustrate more than a few of the paintings in the sale but the catalogue, which has just been published, is very fully illustrated. Naturally, many of the pictures reproduced are attributed to minor masters but they do serve to emphasize the qualitative level of the whole collection.

Unfortunately it has been impossible to see more than a very few of the paintings in the collection and photographs or halftones are notoriously unreliable as guides. Yet in every

case where it was possible to see the originals they fully confirmed the impression made by the catalogue reproductions. It would indeed be the pleasant task of which Mr. Mather speaks if one could always share his, or the catalogue's enthusiasms. When, he writes of the Madonna and Child given to Simone Martini as "by all means the most important Sienese picture that has come into the American auction market" one wonders whether the author's acquaintance with the auction market or the present picture is complete. In the Chiesa sale alone there were several Sienese pictures equal in quality to this painting and at least one, the Pietro Lorenzetti triptych, which was much more impressive.

The painting attributed to El Greco, "Madonna and St. Anne," is given first place in the sale by Mr. Mather and it is quite possible that his ranking may be perfectly correct. He has, of course, recognized its very obvious dependence upon El Greco's work but the catalogue illustration seems to be of a picture which hardly warrants enthusiastic description.

Other pictures in the sale were referred to in Mr. Mather's article and their importance can best be judged in relation to the two already cited. It is highly probable that the pictures themselves will reveal qualities, which, apart from the catalogue attributions, will make them attractive.

JULIUS LOWY
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